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NEWSPAPER

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TAPE/AUDIO/VIDEO PAGE 49

HOT 100 PAGE 68

TOP LP'S PAGES 70, 72

A&M Meetings Zero In on Mfr.-Distr. Link

By JOHN SIPPPL

LOS ANGELES—The interdependence of independent labels and distributors, occasioned by the competitive trend toward major

labels' branch operations, is growing.

Jerry Moss, president of A&M, zeroed in on the problem at a series of combination 10th anniversary-fall release meetings held cross country two weeks ago. Moss held special meetings with principals only of his independent distributor network, in which they probed what might be done to improve the ties between them. Moss pointed out that unless manufacturers and distributors reacted quickly, the trend toward new labels going to the branch operations of major labels would continue to erode the supply of goods available to the independent distributor.

Moss even used the word, "subsidiary" to denote the responsibility an independent distributor might have to assume to aid a new label. Independent distributors echoed a common complaint, indicating that they felt that the branch operation right now was getting more spotlight nationally. The discussion spurred ideas ranging from a special wing of National Association of Record Merchandisers to

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Country Gains Noted; 6,000 At Opry Week

By BILL WILLIAMS

NASHVILLE—Country music is being programmed by nearly one of every two stations in America today. Country Music Association president Bill Farr said in his address to the CMA membership. It was the kick-off of the "official" three-day Grand Ole Opry Birthday Celebration at the Municipal Auditorium here, attended by 6,000 industry representatives, artists and disk jockeys.

Farr, in a brief but concise speech, said that 63 percent of the fairs in America now make use of country music. He noted that an Armed Forces survey put this form of music near the top in preference. "Country music concerts fill auditoriums," he noted. "Pan Fair, a special convention for the consumers in the springtime, is growing into an annual affair."

Farr also noted that NARM again had hosted the Country entertainer of the Year. He alluded to

(Continued on page 74)

MCA Brass Sally To Halt Cutouts

By CLAUDE HALL

LOS ANGELES—Records cutouts damage the artist and the music publishers and too many record companies "are purposely pressing cutouts to flood the market," according to key executives interviewed last week at MCA Records. The label admits to being "a little pregnant" regarding cutouts, since it last week announced lower prices on various catalog items, but MCA Records president Mike Maitland referred to this as only "modest dumping because we did all of our dirty work more than a year ago when we were reorganizing the company." And future cutouts from MCA Records will probably be nil as the result of a new inventory control system just instituted that it is hoped will prevent overstocking.

Rick Frio, vice president of sales, accused many record labels of purposely pressing cutouts to flood the market and make a quick buck. "Most companies have contracts with their artists which allow them to pay lower royalties on cutouts."

And Maitland felt that many artists were being cheated. "If a recording artist or their manager is not sophisticated enough to know what's going on—by that, I mean hiring an accountant to audit the books of the record company—they might never know what their true royalties would have been. But, in any case, the publishers and the musicians' union and the artists are the ones who suffer mostly from cutouts, because even

(Continued on page 12)

Bell, Polydor Hot in U.K.

LONDON—The sales achievements of Slade and Donny Osmond, the Partridge Family, David Cassidy and Gary Glitter, bring Polydor and Bell to the top of the singles league for the first time in the British Market Research Bureau's survey of the record market during July-September. From fourth place in the quarter to the end of June, Polydor takes over as leading company with 17.5 percent share, followed by EMI with 14.8 percent and Decca with 12.5 percent. First quarter front-

(Continued on page 12)

Gortikov Plays Dubbing Pitch

LOS ANGELES—Stan Gortikov, president of the Recording Industry Association of America, this week lashed out against manufacturers who "foster retailer encouragement of 'taping off the air' by consumers." Gortikov's blast was aimed at Matsushita Electric's full-page Japanese trade ad and at American firms who are similarly encouraging unlicensed home duplication (Billboard, Oct. 21).

"I view these techniques by manufacturers as vicious attacks on the recording industry, reflecting

(Continued on page 74)

(Advertisement)

Store Chain In 23 States

By IRENE CLEPPER

MARSHALL, Minn.—A projected chain of mini-department stores in 23 states geared for 10,000 to 14,000 population centers under the Parasle name will shoot particularly for the youth market with large record-tape sections offering playback equipment as well. The initial store here experienced an immediate and surprising sell-out of an 8-track phono-radio compact unit.

In fact, parent Super Valu Stores, Inc., a supermarket chain diversifying into fabrics, food processing and other department stores, sent buyers here from its Minneapolis base to see if a new electronic inventory control system was tallying the player sales correctly, said Kermit Halden, Parasle president.

Super Valu is one of three Midwest based firms involved in the new merchandising trend of building capsule versions of big-city department stores in small-town locations (Goldfine's of Duluth, a subsidiary of Unishops, and Richman Goodman, Omaha, are similarly expanding).

The store here comprises 31,000 square feet, the largest of three models being readied by Super

(Continued on page 57)

English Content Hit by CRTC

By RITCHIE YORKE

MONTREAL—Pierre Jeneau, chairman of the CRTC, has deplored the number of English-language pop songs being played

(Continued on page 12)



BROWN BAG RECORDS—A unique record label is a unique business. Distributed worldwide by United Artists. Remember our motto: "Only a week old and already in debt."

(Advertisement)

Why is this lady smiling? What evil lurks in the minds of men everywhere? Listen to this space for more details of MOM'S APPLE PIE—titled "X"—by those who care enough to change the very best.

(Advertisement)

3 consecutive hits
from the hottest combo in music.
Philadelphia International and
Columbia

HAROLD MELVIN
& THE BLUE NOTES
IMISS YOU

360 Degrees Of Billy Paul

BACK STABBERS
O'JAYS

"If You Don't Know Me By Now"
Harold Melvin And The Blue Notes

"Me And Mrs. Jones"
Billy Paul

"999 Arguments"
O'Jays

ROCKY MOUNTAIN FEVER IS A BEAUTIFUL EPIDEMIC.

John Denver is spreading it coast-to-coast with his new single "Rocky Mountain High" (74-0829). Unprecedented airplay on top-40, MOR, and progressive stations forced it from the album and out on its own.

"Rocky Mountain High." It's one epidemic you'll want to be part of. John Denver is part of The RCA Experience.



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RCA
RECORDS
AND TAPES

Atlantic to Market "Back to Back" Odies

NEW YORK—Atlantic Records is merchandising around 200 packages of odies material—repackaging of oldies "back to back" in mounting a special incentive program that runs until the end of November.

The singles are divided into two sections—an odies section that includes artists from LaVern Baker, the Coasters and moves up to Led Zeppelin, via Crosby, Stills,

Co Push on Jazz Catalog

NEW YORK—Columbia Records, featuring the duet "The Progressive: Yesterday and Tomorrow," has launched a major marketing campaign behind its jazz catalog, according to Jack Fraigo, vice president, sales and distribution.

The campaign will include an offer to retailers of six free on a hundred, and a special offer for local placement, large composite posters, sale streamers and T-shirts. Big band layovers and T-shirt cassette will also be utilized among the nationwide, on-visual presentation of the product to merchandisers, retailers and rack-jobs.

Included in the catalog are artists such as Miles Davis, Duke Ellington, Thelma Houston, the late Billy Holiday, Ernest Coleman, Bill Evans, Maynard Ferguson, Duke Ellington, Charles Mingus and Weather Report.

Harris & Firm Make Honors at SESAC Fete

NEW YORK—Ted Harris, country music composer, received the Country Music Writer of the Year award at the 8th annual SESAC Country Music Awards Banquet at the Waldorf-Astoria Country Club in Nashville on Oct. 19. Harris' firm, Contention Music, garnered nine of the more than sixty awards for excellence presented during the ceremonies.

The affair was hosted by SESAC's executive vice president and managing director, A.H. Prager, and the firm's executive director of Nashville Operations, W. Robert Thompson.

Harris was honored for his 1972 SESAC Awards Banquet where Raymond A. Smith, Warner Bros. and Ed Nash, Paul and Marshall Grant. In the A&R category, Decca's Owen Bradley was singled out for his top honor.

WB's Mini- Bonus Plan

LOS ANGELES—Warner Bros. creative services vice president Sam Cornin has kicked a mini-bonus incentives program for his department. "The employee-of-the-month award," Cornin said, "is a monthly incentive program that gives \$1," he said, "if somebody makes a copy deadline and \$2 if it's a first copy. The first copy really good I'll give the artist \$5."

"Admittedly, it's a small bonus," he said, "but Cornin points out that promotion men often get paid for placing an advertisement on a playlist or running an imaginative campaign. "I see no reason why the person who doesn't get money recognition for performing their jobs well too," he said, "should be underappreciated the greed motivation."

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LA'S VOGUE CHAN ACTIVE

LOS ANGELES—Vogue Books and Records, a long-time five-store retail chain here, was erroneously referred to as "now being kept in chains" in a story which appeared in Billboard, Oct. 14. Vogue Books and Records is a valid, existing California corporation, and is not now, nor has it been, involved in bankruptcy proceedings.

The reference in the litigation by Columbia Records here which Vogue Records denied, which filed a bankruptcy proceeding June 1.

Greene Helms Dual Label Co.

LOS ANGELES—In a unique situation Charles Greene is now president of two record companies: one with a custom distribution by Famous Music, and the independently distributed Greene Helms. Greene has been sued for \$25 million lawsuit against Famous "amicably" for undisclosed terms.

The out-of-court settlement of the suit filed when Famous allegedly stopped supporting Greene's label in July, has reactivated the battle in June. Records are slated for release before the end of the year by Budd D. Black, Fischer & Fagan and Indigo.

While the suit and settlement negotiations were pending, Greene executed an independent label operation with his existing time-member staff and has set November releases by Jennie Hill, Chris Mercer and Bobby Grob, of Greene Mountain. Famous no longer denies in Greene's ownership of Greene Biote.

London Re-in Packaging Policy Scores With Green

by JIM MELANCON

NEW YORK—London Records' policy of artist development, tie-in packaging has proven successful with Al Green, as well as with other label artists, according to Vincent Blondi, director of creative services for London.

Believing that packaging, if not handled correctly, can "wreck a career," Blondi said, "the label has been wisely using Earl Palmer, Asanti & Wood, a packaging designer, on all of Green's product. The results of this approach have been reflected in the changing concepts for the product and in the increasing sales."

"The importance of that close working relationship," he continued, "is the awareness of the market, an appeal to artist commands and the broadening of packaging concepts to coincide with that development." Blondi cited Green's initial breakthrough as an r&b artist in Memphis and his subsequent development as a national artist, rather than solely as a regional artist—as a prime example of tie-in packaging.

Blondi stated that Green's first LP, "Green Is Blue," selling near 100,000 copies, was the result of the light of Green's raw r&b style and the "basically regional appeal" for the product. But as the sales grew, "we had to change the packaging in terms of artist imagery to reflect his growth and development," he added to major market acceptance.

Green's next two LPs, "Let's Stay Together," sold 200,000 and "Soulful Moods," sold 150,000. His fourth LP, "I'm Still in Love With You," pictures Green, not as that of a regional artist, but as a nationally known, sophisticated artist he has become.

BMI Country Honors 103 Writers, 70 Pubs

NEW YORK—One hundred and three writers and 71 publishers of 102 songs have been presented with BMI (Broadcast Music, Inc.) Country Music Awards of Achievement in the country music field, as measured by broadcast performance from January 1, 1971 to March 31, 1972. The awards were made at ceremonies in Nashville, Oct. 17, by Frances Williams Preston, vice president of BMI's Nashville office.

The third annual Robert J. Burton Award, presented to the most performed BMI country song, was given to Kris Kristofferson, writer, and Combine Music Corp., publisher of "Help Me Make It Through the Night."

Twenty of the songs honored with BMI awards were presented with citations marking previous awards. "Green Grass of Home," by Curly Putman, published by Tree Publishing Co., received its seventh award. "I Can't Stop Loving You," by Don Gibson, published by Acuff-Rose Music, and "Release Me," by Eddie Miller and W.S. Stevenson, published by Four Mile Music Co., were presented with citations.

NASHVILLE—The songwriting team of Jerry Foster and Bill Rice won nine awards at the 7th Annual ASCAP Country Music Awards dinner here. It was the second year in a row they had won the bulk of the accolades.

A special award was given to writer Ricca Moreno, who wrote "The Winner."

ALL HIS CHILDREN
Writers: Allen Bergman/Marilyn Bergman/Johnny Mandel
Publisher: Leola Music Corporation
Artist: Charley Pride, RCA
ALL I EVER NEED IS YOU
Writers: Jimmy Huggins/Eddie Reeves
Publisher: Arista Music Co., Inc.
Producers: Scott Turner
Artist: Ray Sanders, United Artists
I ALL I WANT TO DO IS SAY I LOVE YOU
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music
Producers: Bill Chaffin
Artist: Old Shredded Love Song
Writers: Alamo Music Corp.
Publisher: MCA
Artist: Ray Charles
ANN (DON'T GO RUNNIN')
Writers: Billy Cason
Publisher: Arista Music Publications
Producers: Ricca Moreno and Scott Turner
Artist: Tommy Overstreet, Dot
WOMEN WHO KNOW HOW TO KISS
Writers: Billy Ed Wheeler
Publisher: Arista Music Co., Inc.
Producers: Bob Montgomery
Artist: Ray Sanders, United Artists
Writers: Jimmy Egan/Elly Albert
Publisher: RCA
Producers: Johnny Egan
Artist: The Judds
CATCH THE WIND
Writers: Jerry Gillespie/Ricca Moreno
Publisher: MCA
Producers: MCG Productions
Artist: The Judds
COUNTRY GIRL WITH HOT PANTS
Writers: Jim Hunsley
Publisher: MCA
Producers: Don Cantam
Artist: The Judds
CRY
Writers: Churchill Kohn
Publisher: Shapiro, Bernstein & Co., Inc.
Artist: Lynn Anderson, Columbia
DEAR
Writers: Alamy Harris/Larry Collins
Publisher: United Artists Music Co., Inc.
Artist: Tanya Tucker, Columbia
GOLDEN OLDIES
Writers: Bob Walker/Charles Glenn
Publisher: MCA
Artist: Anne-Marie Music Corp.

(Continued on page 10)

Foster-Rice Combo Leads ASCAP Parade

four, and Ann Mortimer, who took two.

THE WINNERS:

A SONG BEFORE THE ROSE
Writers: Ricca Moreno/Jerry Gillespie
Publisher: MCA
Producers: Ricca Moreno and Scott Turner
Artist: Tommy Overstreet, Dot
A SPECIAL AWARD
Writers: Bobby Huggins
Publisher: Arista Music Co., Inc.
Producers: Frank Jones
Artist: Ray Sanders, United Artists
ANN (DON'T GO RUNNIN')
Writers: Billy Cason
Publisher: Arista Music Publications
Producers: Ricca Moreno and Scott Turner
Artist: Tommy Overstreet, Dot
WOMEN WHO KNOW HOW TO KISS
Writers: Billy Ed Wheeler
Publisher: Arista Music Co., Inc.
Producers: Bob Montgomery
Artist: Ray Sanders, United Artists
Writers: Jimmy Egan/Elly Albert
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Publisher: United Artists Music Co., Inc.
Artist: Tanya Tucker, Columbia
GOLDEN OLDIES
Writers: Bob Walker/Charles Glenn
Publisher: MCA
Artist: Anne-Marie Music Corp.

(Continued on page 9)

Nash and Young, Aretha Franklin, Ray Charles and Otis Redding among others.

The other section is titled "Collectors Series" and contains product from such artists as Sticks McGhee, Ruth Brown, the Clovers, Cardinals and Joe Turner.

The product has been repackaged as the two hit collection of past years appear as A and B side of the current single. Atlantic executives Bill Williams and John Bionestock have been working for four months on the project, aided by Wayne Fo, of the Nash One Stop in Los Angeles and Bill Buster, of the Record Museum offices shop in Philadelphia.

Said Willard: "We used them as consultants—their help was invaluable."

Atlantic have prepared special rowers boxes for the series. One is a Gold Bin, devoted to pop material from the catalog and the other is titled The Real Beginning, which is the B side of the catalog highlighted. This is devoted to r&b product. Willard stated that the series will consist of 2,500 boxes planned but now orders for the boxes had reached 5,200. Orders were placed by the end of the year "close to a million," he said.

Willard stated that he was in charge of the series. He said that the jobs were also ordered for the series. Atlantic has set special 10 percent discounts for the series, which concludes at the end of next month. "It's the first time that we've done a single packaging campaign like this," he said.

We may do something in the album line in January but nothing has been set.

In the category of "Publisher's awards," trophies were presented to the following: "Anything to Perkins Music"; "Long Legged Guitar Pickin'" to Simon and Garfunkel; "One Night in a Life of a Fool"; "No Blues is Good News"; "The Winner"; "One Night to a member and 'Fifteen Years Ago'; and to Page Boy Publications for "Wanna Be Loved Completely"; "You Make Me Feel Like a Man"; "You're Burnin' My House Down" and "Dashed to the River."

SESAC's 1972 Awards in the "Artist" category went to Johnny "The River" and Hank Thompson, Ray Price, George Jones, Warner Mack, Nat Stuckey, and the Judds, Jack Greene, Jimmy Dean, Bobby Wright, Crystal Gayle, Leroy Van Dyke, Lynn Anderson, and the Judds.

Hubert Long Honored
The 1972 Country Music Writer of the Year award was presented to Hubert Long, "for his outstanding contribution to Country Music."

The 1972 Country Music Publisher of the Year award was presented to H.W. (Pappy) Daily of SESAC's International Award for 1972 went to "He Touched Me" and was published by William J. Gaither.

Craig Braun Wins Album Design Prize

NEW YORK—Custom album jacket designer Craig Braun has been awarded the gold medal for Art Direction and Design of the Rolling Stones' album "Sticky Fingers" album jacket.

Second class postage paid at New York, New York. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Pennsylvania Ave., 2160 Pennsylvania Ave., Cincinnati, Ohio 45219. Rate code: 340-314-6400.

El nuevo Santana está aquí.

Santana
Caravanserai

El 4 de octubre regresó Santana. Con el Winterland repleto de bote a bote, la nueva música de Santana, brillante e innovadora, sobrecogió a la ululante audiencia.

A la mañana siguiente, John L. Wasserman escribió en el *San Francisco Chronicle*: "Santana ha amasado el espectáculo más impresionante que he visto en los últimos tiempos. No creo que haya quedado duda alguna de que este grupo está entre los mejores del mundo."

El álbum, "Caravanserai," ya ha sido lanzado. Una gira por los EE. UU. está en curso y una por Europa está prevista.

El nuevo Santana está aquí, y los aficionados musicales ya lo están proclamando uno de los principales adelantos en música de rock.

En Discos y Cintas Columbia

The new Santana is here.

*Santana
Caravanserai*

On October 4, Santana returned. With Winterland filled to the brim, for 90 minutes the brilliantly innovative new music of Santana awed the screaming house.

Next morning, John L. Wasserman wrote in the *San Francisco Chronicle*, "Santana churned out the most exciting show I've seen in some time. I don't think there's any question that this band is among the very best in the world."

The album, "Caravanserai," is out now. An American tour is under way, and a European one is coming up.

The new Santana is here, and music aficionados are already heralding it as a major advance in rock music.

On Columbia Records® and Tapes

This One



SA2Z-QZ5-7T4H

Savoy Brown first reached the people by playing the blues. Good ole Chicago-style blues. From there they moved into hard rock boogie. In their new LP, "LION'S SHARE," they get back into the blues. The band has been on the road a lot in the past year or so. And now they want to share with you some of the feeling they got from their audiences. The wailing, sensitive guitar of Kim Simmonds sets the mood for some really fine hard rock blues.

"LION'S SHARE" is a new Savoy Brown LP. And one that will please everyone.



AMPEX
STEREO TAPES

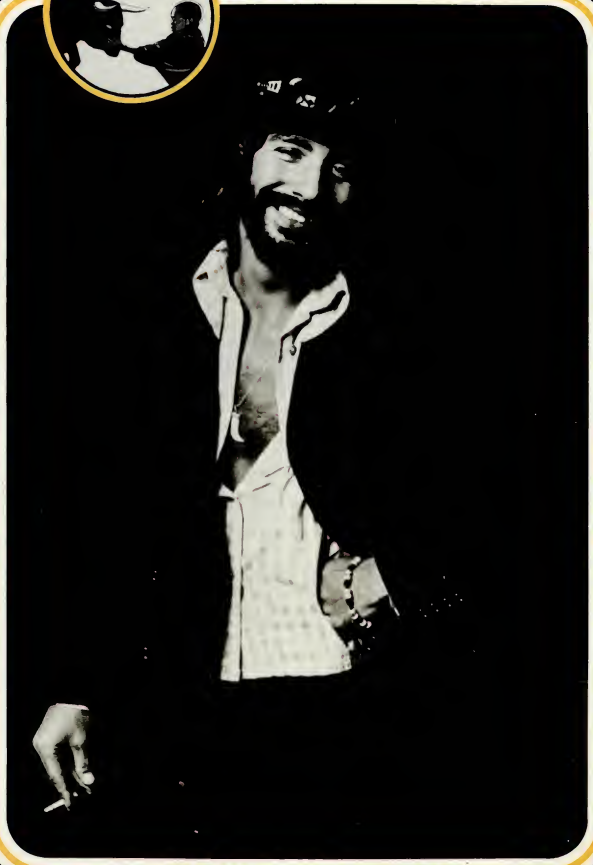
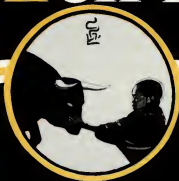


XPAS THE

SAVOY BROWN IN CONCERT:

OCTOBER	24	BERKELEY, CALIFORNIA	Community Theater
	25	PORTLAND, OREGON	Paramount Theater
	26	SEATTLE, WASHINGTON	Paramount Theater
	27	VANCOUVER, CANADA	Agri-dome
	28	CALGARY, ALBERTA, CANADA	Coral
	29	EDMONTON, ALBERTA, CANADA	Kinsman Field House
	30	DENVER, COLORADO	Coliseum
NOVEMBER	1	EL PASO, TEXAS	County Coliseum
	2	CORPUS CHRISTI, TEXAS	Memorial Auditorium
	3	ODESSA, TEXAS	Ector Coliseum
	4	SALT LAKE CITY, UTAH	Terrace Ballroom
	5	LINCOLN, NEBRASKA	Pershing Auditorium
	6	COLORADO SPRINGS, COLORADO	City Auditorium
	7	OKLAHOMA CITY, OKLAHOMA	Fairgrounds
	8	DALLAS, TEXAS	Memorial Auditorium
	9	SAN ANTONIO, TEXAS	Municipal Auditorium
	10	HOUSTON, TEXAS	Music Hall
	11	FAYETTEVILLE, N.C.	Memorial Auditorium
	12	HOLLYWOOD, FLORIDA	Sportatorium
	13	TAMPA, FLORIDA	Curtis Hixon Auditorium
	14	NEW YORK, NEW YORK	Academy of Music
	15	QUEBEC CITY, QUEBEC, CANADA	Coliseum of Quebec
DECEMBER	1	MONTREAL, QUEBEC, CANADA	Forum
	2	OTTAWA, ONTARIO, CANADA	Civic Auditorium

CATCH BULL AT FOUR



Licensed by Island Records, Ltd.

A NEW ALBUM BY CAT STEVENS ON A&M RECORDS.

MCA Brass Sally, Halt Cutouts

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those companies who're honest—MCA, Columbia, Warner Bros., and a few others—usually pay lower royalties on cutouts.”

Joe Sutton, vice president of artist relations and development, felt that in many cases cutouts can seriously dampen not only an artist's career, but his catalog. “For as to issue cutouts on Neil Diamond, for example, would not only hurt Neil, but Columbia Records where he's going, and our own catalog on him. Thus, we'd

never do it. Anyway, as he has hits on Columbia Records, our own catalog on him will increase in value.

Retailer Interest

One of the big dangers to the record industry is just now blossoming at the retail level, Frio said. “Many retail record shops, in order to compete with the record stores selling cutouts, are now trying to buy cutouts themselves to sell, which takes away from the space devoted to selling new product.”

NLRB Tests AFTRA's Unfair Ruling on Larry Kane TV Show

HOUSTON—A hearing is set in federal court here on Tuesday (24) over a dispute between television performer Larry Kane and the American Federation of Television Artists.

The suit was filed Thursday (10) by Clifford W. Potter, regional director of the National Labor Relations Board, and names AFTRA and its Dallas-Fort Worth local union as defendants.

It alleges that Kane was put on the union's unfair list because of his refusal to sign an agreement over guest appearances on his show which is nationally syndicated and is seen on KPRC-TV here where the show originates. The Kane show is an hour-long show, based on a format of top record artists, hosted by Kane, a onetime DJ here and also a former record distributor.

MCA will be lowering prices on some of its catalog product (Billboard, Oct. 21) but this was only because “we inherited a substantial inventory, pressed to make it look like the company had a Gold Disk album. It's a hype to try to stimulate interest in a record.”

Besides overpricing to try to hype interest, some companies put themselves into a dumping atmosphere, Frio said, when they force distributors to take more than they could use. “This creates an overstock situation. Too, some guys in this business are in it strictly for the money and are maliciously pressing more records than they can sell at full price in order to get a piece of the action when they have to dump them. I get pitches week in and week out like, ‘If there's a buck in it for me, there's a buck in it for you.’”

“Basically, I'm definitely against cutouts. It's hard to say this when I'm still selling cutouts. But this is only temporary. Our new inventory-control system will do away with overpricing. For example, on ‘Sometimes a Great Notion,’ the Paul Newman soundtrack, we were brought enough by the time the album was available. We were on standby at the pressing plant in case the album took off.”

“It hurts me to know that there's an album on another label with Elton John which can be purchased at a buck when our own product has a suggested list price of \$6.98.

Possible Solutions

The solution to the cutout problem in the industry, he said, might be in an adjustable price on most product, or company prepares to halt overpricing. “But, except for a budget line, the company could reduce the price by a dollar as product got older . . . say, a year later. Then, after another year, the price on that product could be lowered another dollar. The third year a dollar less.”

Sutton pointed out that it was unlikely the consumer would ever see cutouts selling for \$1.19 on Sonny & Cher, a Conway Twitty or Loretta Lynn. “If we did, it would be on albums with so little value on them that I'm sure the artist would agree doing it.

English Content Hit by CRTS

• Continued from page 1

on French-language radio stations in the province of Quebec.

A CRTS study, Juneau said, revealed that even in France, the government broadcaster—radio France, ORTF, averages 18 percent English songs, and the three private stations up to 19 percent, because “the young people like them.”

Juneau said the situation in Quebec is much worse, with radio stations playing more than 40 percent English songs and one, which he refused to identify, playing up to 56 percent.

The CRTS chairman said he was not making rules but merely offering suggestions—reduce the number of English songs. He also said that Quebec's English stations might try airing some French pop songs—maybe 5 or 7 percent.

He said he would like to see some “sensitivity and open-mindedness” on the part of English stations to a thriving French record industry.

“It's just an idea—not a complicated scene I'm thinking of,” he explained. “If I go to visit a friend in Toronto, maybe I bring him a recording by a French composer to see whether he likes it. ‘I think a lot can be accomplished by a little relaxation, a little serenity—just play it to see whether we like it. But we don't like it, how do we know if we hear it?’”

A&M Meeting's Zero In on Mfr.-Distr. Link

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specifically focus in on independent problems to formation of separate organizations. After the new defunct Association of Independent Music Distributors of America (AIMDA) was set up primarily by then independent distributors, who in the late fifties had no sub-distributor holdings, but the organization lost out to NARM, and its major members went into subdistribution and joined NARM.

Help Forthcoming

Distributors surveyed indicated that they are receiving more help from manufacturers. They pointed out such recent developments as a special 5 percent discount on certain catalog product from A&M; the introductory discounts on the

recently released Mercury oldies LP's and singles and special concessions from manufacturers. Buyers indicate that a heavy catalog price, often brings concessions in the form of returns, for which they have waited months. In addition, free goods are often given as a bonus for such a large special order.

An indication of the concern on the part of manufacturers is the growing tendency for presidents and vice presidents in charge of marketing to personally phone and visit distributors to discuss problems. Not only are more label representatives being hired, but men of the stature of Dennis Lavitche, vice president in charge of marketing, ABC-Dunhill, are visiting the specific area to interview prospects for local promo jobs.

Bel, Polydor Hot in U.K.

• Continued from page 1

runners were Decca, with EMI moving into first place for the second three months of 1972.

Bel's breakthrough into the leading label with 9.4 percent share—a mere 0.3 percent lead over Polydor—is an encouraging development for a company which went independent only from the beginning of the year. Although primarily regarded as a “seven-inch label,” it's worth noting that Bell wasn't placed in the January-March Top 10 label, but by the end of June had moved into third place with a 5.2 percent share. In the full-price album label, the position with leading companies are placed in the same order as at the end of June. The label maintained its domination as the leading company with a 17.5 percent (19.8 percent in the previous quarter), followed by CBS with 13 percent (11.2 percent) and RCA 10.6 percent (10.5 percent).

Leading label remains CBS with 12.4 percent (10.5 percent), with RCA Victor in second place with 6.4 percent (6.6 percent) and Polydor third with 5.7 percent (6.2 percent). Other points from the label survey are the climb of Island from 10th to fifth place, the rare appearance of Mercury in fourth place and the absence for the first time this year of Tamla Motown.

In the mid-price bracket, Decca has improved its share to 39.9 percent (37 percent) as the top company, with its World Of . . . label also in first position with 21.9 percent (22 percent).

Best-selling single for the period was “Don't Dream It's Over” (MGM) with Aretha's TV-promoted Twenty Fantastic Hits coming back has returned as the top-selling album.

Letters To The Editor

• Continued from page 8

with producers, record companies and other studio operators on this controversial subject. We know we have the capability to relate to the needs of the recording community and to operate market conditions. But being competitive doesn't mean cutting corners. It does mean running a business like a business.

Sincerely,
The Village Recorder
Dick La Palm
Vice-President & General Manager
Village Recorder
W. Lor Angeles

LITTLE ELMO IS HERE!



The story of earth . . . I remember it well.

Upon my first sojourn to the dark isolated planet I spoke with the man crouched on the moon, his eyes on me, and he said, “We have no food that hungry are the babe.”

Said, “Yes, it's a problem I am to rectify as tis my work.”

And he would commend me and say, “Tis good, tis worthy.”

And when I would ask his help he would say, “No I cannot.” “But,” said he, “I wish you good luck.”

Did he think the hungry babes to take to place a wish of good luck.

And another man sayeth . . . “We are advanced for we have put a man on the moon.”

Yet he could not explain the value in this deed. While still starved the babe.

While too this man of whom he spoke, who had been on the moon, had first been put on earth . . . from a distant and at a velocity he would not understand . . . and so not.

And then I told yet another that my name was Spindus and that I was a commander of forces and from the constant realm . . . it was not that I had been frightened but rather that he regarded me as being mentally unbalanced!

And when I said, “Would you persecute by my name . . . I said no more that I not be persecuted—remembering the suffrage of our Lord.

Translated into the “Latin” Phrases with permission of Little Elm Publishing, Inc.

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Talent

Signings

Davis Into New Thing; LP Is Free Form & Open

LOS ANGELES—Miles Davis, veteran trumpeter who has been leading jazz into new avenues during the past two years—and also sparkling sales of jazz product at Columbia—is into a black-awareness state.

The music which producer Teo Macero has just recorded at Stanford University and Philadelphia Hall for Davis' next LP, touches on Africa, India, jazz, rock and classical.

"It's all whipped into a new

element," Macero said. "It's a new kind of music for Miles, another direction. The music has rhythmic complexities, is free form and open, but with more controlled pivot points."

The in-person LP will feature a nine-piece band with Davis. It's the second time in seven years that Davis has worked with nine pieces.

People seem attracted to Davis' music because of the adventurous sounds and the rhythmic base, Macero claims. "There is a ready market for jazz and rock music put together in a contemporary fashion."

There is also a market for nostalgic jazz as witnessed by the recent standing ovation given Benny Goodman, Teddy Wilson, Lionel Hampton and Gene Krupa at the Harvest Moon Ball in New York. "I didn't see anybody under 30 there, but those people had a great time. Miles' audiences have a great time too, so you see jazz appealing today to both ends of the age spectrum."

Creedence Splits As Disk Group

NEW YORK—Creedence Clearwater Revival will no longer be recording as a group. The three members, John Fogerty, Stu Cook and Doug Clifford, will remain under contract to Fantasy Records for whom the group has recorded since its inception in 1966. Each member will devote his time to producing, writing and recording on individual projects.

Roberto Torres has signed with Mericana Records. His first LP is scheduled for January release.

... Sweet Marie, with a top summer single in their native Hawaii, has signed with Custom Fidelity. ... Les Emerson of the Five Man Electrical Band has signed as a songwriter with Four Star Music. ... Billy Butler and Infinity has signed with MGM's Pride Records. ... Hank has signed with 20th Century Records.

The group's current single, "Pipeline Sequence," has been purchased from Granite Records. ... Winfield Parker has signed a long-term recording contract with GSF Records. Parker's first single, "Baby Don't Get Hooked on Me," has just been released. ... Bugs has also signed with GSF Records.

The group, being produced by Jerry Ragovoy, has their first single in "It's Heavy." ... Gary Bonner has signed a long-term recording contract with MCM/Verve label. Bonner's first release under the label is "Everlasting Love." ... Steve and Bill Jerome have signed a long-term production contract with Evolution Records. The first release under the deal will be the single "Waitin' for the Day to Come." ... Rick Springfield has signed a print agreement with Warner Bros. Music Publishing. Warner Bros. is rush-releasing the sheet music to Springfield's current "Speak to the Sky" and is preparing a folio of his album material.

Two Teen Live Acts, Club Disc Spinners

CHICAGO—A new talent production firm here is offering nightclub record spinners in approximately "2,000 night spots," their first recognition via a contest in a controversial attempt to urge bar and lounge owners to hire more live acts. said Ron Murray, spokesman of Blackco Productions. He said club owners hire the "deejays" often at \$40 a night instead of using live performers.

Blackco Productions, involved in artist management, publishing, a record label and production, has been criticized by other talent organizations for recognizing spinners, who are seen as not only depriving live acts of business but who have traditionally been the base of jukebox operators as well. Spinners operate predominantly in black neighborhoods.

Some spinners are actual moonlighting deejays from black stations. Very few are full-time club spinners and most move around to two or three spots a week. Moreover, Murray feels spinners have been themselves exploited because many pay upward of \$1,500 to \$2,000 for elaborate equipment and buy their records and yet earn only \$40 a night.

"Where a club owner might have to pay \$700 a night for two singing acts, an announcer and a five-piece band," said Murray, "they can get by for far less by using a spinner. We think live acts can co-exist with spinners. The idea of the contest is to bring the whole issue out into the open, giving some dignity to spinners and showing club management they have a responsibility in furnishing live entertainment too."

Murray estimates there are 2,000 clubs involved but said spinners work in teen centers and high schools too. Patrons will vote on their favorite spinner at 25 cents a vote (money going toward prizes and contest costs) with final judging to be done by Blackco Productions personnel.

Among details worked out so far is the award presentation at High Chapparell Dec. 3 where Blackco Productions will present its own show, yet another reason for the contest.

Others involved in Blackco Productions are Darrow Fletcher, leader of his own review, Elaine Mayo, Edward Chappell, Ann Haygood, Herman Baker and Clifford Browning. Publishing is under Mural Music, a BMI firm.

Murray said Fletcher had two chart singles on Uni in '70 and '71 and that Miss Haygood has been managing Fletcher's act. Chappell is an Army veteran with cinematographer. Murray has been of late more involved in talent production.

IF TOUR OF U.S. IS DELAYED

NEW YORK—Metromedia Records group IF has temporarily postponed a three-week tour in the U.S. due to the illness of flute player-saxophonist Dick Morrissey. IF's tour is being rescheduled for late October with exact dates to be announced.

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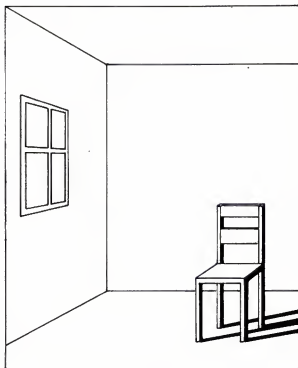
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KWKH — FM-Shreveport, Louisiana

Bjorn and Benny's "People Need Love"
(P50014) is a new single available,
appropriately, on Playboy Records. ♣

Talent In Action

Continued from page 18

sonnel is new, there is a greater cohesiveness in its approach to its music. Many of the old tensions

have disappeared and the mood is more relaxed and together.

Not many groups have had the ability to survive such drastic changes as Blood, Sweat & Tears,

but the group has done it, and now seems confidently set to continue bringing much enjoyment to its countless fans around the world. Sharing the stage with B S & T was comedian Robert Klein, an ex-schoolteacher from the Bronx, with a routine reminiscent of George Carlin. His sometimes funny, somewhat overlong piece ranged from growing up in the

Bronx to the syndrome of new-fangled handshakes to marching bands. **RADCLIFFE JOE**

JULIE BUDD

Century Plaza, Los Angeles
The former 16-year-old New Streeted is now an 18-year-old, but that's about all that's changed

in Julie Budd's act. She's still vocally overpowering as ever, with a Brown accent that thickens for comedy patter punchlines and a generally helpless air.

Her material is about equally divided between MOR standards and contemporary soft rock. Since Streeted's debut in clubs and her sister, Roslyn Kind, never took off in a career, Julie Budd is probably the best representative of this sound available live. She's hard-working and big-voiced and should be around.

NAT FREEDLAND

PHIL OCHS DOC WATSON DAVID BROMBERG

Philharmonic Hall, New York

Just back from a tour of Europe and a change in identity, A&M's Phil Ochs, the traveling troubador of the social protest song, returned to his roots Oct. 6, and proved that his fans are still intact. Just three years ago, during his last New York date at Carnegie Hall, Ochs was greeted with tears as he appeared in a gold-lame suit à la Presley, singing songs of that early Elvis era accompanied by a four-piece back-up band. Not so this evening. Instead, he strolled on stage dressed in a dark, ill-fitting blue suit, shirt opened at the collar, a shock of forlorn in his face and a beat-up acoustic guitar slung around his shoulders. The packed house went wild. Clearly, this was a Phil Ochs they came to praise, not bury.

The bulk of the artist's program consisted essentially of material from his early albums for Elektra such as "Changes," "That's What I Want to Hear," and "I Ain't Marchin' Anymore," all sung in that strangely lilting voice of his. Ochs' bitter and biting sentiments depicting "the depressed state of the country" were never more cogently expressed than in his closing number, "Richard Nixon, Find Yourself Another Country to be Part Of." The audience of primarily young liberal folk enthusiasts loved it and shouted Phil back for an encore of two of his best-known works, "The War Is Over" and "Outside of a Small Circle of Friends."

David Bromberg's foot stompin' brand of country-folk blues kicked off the evening's events to a good-natured beginning. The Columbia artist's fragile voice and skilled soulful guitar, assisted by a funky group of mandolin, fiddle and horn players, really came together on the raucous-talking blues number "Oh Sharon." His sensitive interpretation of friend Jerry Jeff Walker's "Mr. Tambourine Man" was another highlight. Bromberg concluded with an audience sing-along of "A Man Called Never Gamble," which really worked to one effect.

Poppy Doc Watson played the prelude pickin' this side of North Carolina, following Bromberg's set. Abby Cadabby's guitar and banjo by son Merle. Watson brought an ingratiating blend of southern good humor and classic country bluegrass music to his receptive listeners. The two men, perched center stage on high stools, opened with the rolling "Freight Train Boogie" and were always on track. The Watsons closed with a wild "Mama Don't Allow," as the son led his blind father off stage amidst cheers for another promoter Izzy Young took over MC chores in a very refreshing, non-professional manner.

PHIL GEORGINE

NY. Dolls Start 3-Week Tour

NEW YORK—Rock group The New York Dolls began a three-week tour of the U.K. Oct. 19 at Liverpool. Other dates include Essex University (20), Round House (22), Birmingham's Alhambra Club (28), Leicester University (28), Empire Pool (29), Malcoms Disco (Nov. 2), Lancaster University (3), Cambridge University (4), Manchester's Hard Rock Club (9), and Sheffield's University (10).

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Shore's 'Store' Showcases Undiscovered Talent

LAS VEGAS—A showcase for new talent. The Comedy Store, owned by comedian Sammy Shore, is serving as a springboard for an up-and-coming generation of entertainers.

Undiscovered talent is given an opportunity to drop in and be heard by professional writers, producers and comedians working on "Stand Up and Blow," a Pat McCormick creative takeoff on "Stand Up and Cheer" for the Johnny Carson Show.

On Monday evenings when the Comedy Store is closed, a workshop is held. Fifty members are enrolled at \$25 per month. From this workshop Shore hopes to find minor league talent that he can help make it to the major leagues.

Located in west Hollywood, where Ciro's once stood, the Comedy Store has a residential, provisional group The Comedy Stars Players consisting of Bo Kapperl, Pat Proft, Gary Austin and Carol White. An organist and piano player are also house

The establishment is equipped with a tape deck for recording. Shore recorded a Laff Records release in the Comedy Store. Other recordings are planned.

There is no cover or minimum. Only drinks are served at 75 cents each. The room seats 140 and is closed Sundays and Mondays. "We never lost money and so far the money coming in has sustained maintenance," said Shore. The comedian breaks even on the nightclub. He was given the land and

building by his manager Sam Singer who is also the manager for Frank Sennet who owned the property. Shore spent \$25 on renovations. Shore refers to the venture as his gift to the business explaining other artists build hospitals or work on various charities and what he wants to do is to help young people coming up in the business.

The comedian is planning a string of Comedy Store appearances next location in Las Vegas. He is currently looking for the right spot. During his recent Hilton Hotel engagement he turned down an offer from entertainment director Dave Victorson to bring in the Comedy Store Players on the nights when the lounge stars were off. Shore felt the Hilton lounge was too big for the players and is looking for more intimate facilities.

The West Hollywood Comedy Store is in partnership between Shore and his long time writer Rudy De Luca who serves as MC most nights to give the club a feel. He adds more locations he says about the Hollywood place "I'm not sure if it's going to be the kids to run and let them do what they want to do."

Shore, currently involved in three future television series is being forced because of lack of time to devote less time actually appearing in The Comedy Store. Stars regularly appearing in the Comedy Store include Redd Foxx, Rodney Dangerfield and Diahann Carroll.

Vol 10 AnotherSlick Page In Rock 'n' Roll Revival

NEW YORK—Richard Nader's Original 50's Rock and Roll Revival at Madison Square Garden celebrated its third anniversary Oct. 13 with a frenzied full house of 20,000 nostalgia seekers. Nader's shows have been slick as ever and Vol. 10 was no exception.

Funny thing, though, about these revivals. There's only one thing basically 50's about them. Surely it's not the attire, predominantly under 20 with not a "dude" in the house. And it can't be the appearance or performance of the acts; Gary "U.S." Bonds re-jumped in Afro and Presley's jump suit and cake (remember his spit cur?) Philadelphia's shorter, leanness haired Dovells, the Crystals' cleavage or the Coasters' choreography. Even the Five Satins' hair classic "In the Still of the Night" receiving the biggest hand for a while. The Philadelphia sound, however up and in their approach, and that's what it all boils down to,

Talent Jazz T/ Special

NEW YORK—Jazz artists of the 1940-1960 swing era and others, will stage a one-hour-long NBC-TV special "Times All-Star Swing Band" set to air on Oct. 19.

Joining in the reunion will be jazz stars Benny Goodman and Duke Ellington, who will be joined by Count Basie, Ella Fitzgerald, Count Basie, Dave Brubeck, Joe Williams, Dizzy Gillespie, Earl Hines, Bobby Hackett, Max Kaminski, Barney Bigard, Tony Glenn, Arvell Shaw, Willie Smith and Barrett Deems.

The program will be taped in Lincoln Center's Philharmonic Hall on Monday (23) before an invited audience. Wm. S. Severinsen as host and performer.

Anka in Start Of 'New Career'

LAS VEGAS—This month brings to a conclusion one phase of Paul Anka's 16-year career. After fulfilling his November Harrah's Las Vegas show, Anka is virtually retiring as a night-club performer. He will fulfill his Caesars Palace contract. Under the plan, he will stay in Las Vegas as a producer, musical director and talent developer.

The singer intends to devote more time to recording. He'll do The Buddha Group, composing, single concerts and TV specials.

THE MUSIC. It was nothing more than the sophisticated and old-fashioned vintage rock 'n' roll.

What with beer and grass freely in evidence and the music at fever pitch, it didn't take much to get this group dancing. In the aisles, clearly, the crowd had their favorites. King of tint, Chubby Checker with his gleefully good, giving this vibrant performer some gutsy rhythm and blues to ring and you'll probably find an artist as convincing as anyone today. Unfortunately, compared to his revival performance here last year, Bo Diddley was disappointing. The showman appeared tired and half-hearted and simply did not put out. Perhaps Diddley was deferring to the star of evening, whom he even managed to upstage last October, as good as he was.

Chuck Berry, riding on the crest of the nation's No. 1 single, was absolute dynamite. Before beginning his set, Nader presented the veteran with a first-class first record. Feigning open-mouthed amazement, Berry told the audience, "I never thought 'My Ding-A-Ling' would rise... to the top of the charts!" The place fell silent. Berry, and the intensity of his body, his guitar, create a natural spontaneity with an audience. There's none of this "join in please" or "clap your hands" cooing so popular with many performers today. When Berry's on, there's no way you can't become involved in what the man's doing on stage. Right now, he's receiving some of the recognition he's deserved for years and the reaction to his performance only reinforced the fact.

Throughout the evening, Bobby Connick's back-up band held things together tightly with their 50's riffs and producer Nader, serving as Top 40 type, was presented with several citations commemorating the revival's third year of operation. If anybody should be Don McLean, tell him the music never died. It was alive and well at the Garden Friday night. PHIL GELOMINE

Studio Track

By SAM SUTHERLAND

Jerry Weiler has wasted no time with Sir Douglas: Last week found Weiler's Sabs already set on his first discs for Atlantic Records, with closed sessions at Atlantic's N.Y. studios.

The security has been logical. Sidemen present were notable in, with Sabs handling a variety of times while also working with Bob Dylan, who played guitar and even sat in on organ; Dr. John turned in performances on flyboards; the Memphis Horns provided their own touch; and a clutch of Sabs' other friends, both Texas home-grown and well-known cosmopolitan, dropped in.

Jerry Douglas dropped his own production duties for the moment to engineer the date.

Elton Tiel has reported an increase in 4-channel activity at the record company level, noting that studios are consequently appraising their own quadronic resources to prepare for the coming year.

Dick LaPalin, general manager at the Village Recorder, stated that the studio is currently preparing for the quadronic explosion. LaPalin's L.A. facility appears to be responsible for a lot of thought with the recent opening of its specially designed \$100,000 quadronic mix-down room.

Designed by engineer Frank-Abraham, with Mike Ringrose, another Village engineer, assisting, the room incorporates a Quad-Eight console (20 inputs, four quadronic buses additional capability), Lang and Pultec equalizers, Teletronics, Spectra Sound transients and Urei limiters; EMT echo delay units; 20 channels of Dolby reduction and ATR and BTR monitors.

LaPalin points to the room's other features, including remote switchable Dolbys and a choice of mic stands as demonstrating the producers with added flexibility. Also included are a variety of other aids and systems, such as the studio's engineers, with Ken Klingner contributing his own design of a headspace cue system for all three 16-track studios.

LaPalin cites record companies' decision to mix their product lines for quadronic as a step toward complete four-channel activity. Recently, ABC/Donbilly's Impulse Records, and Salsoul's Salsoul and Sansui's QS system for its entire line, with Impulse's head Ed Michel handling all the mixing, are mixing for the label at the Village. Alshire Records has made a similar move, releasing 16 L.P.'s mixed through the Sansui system, and A&M has joined the Sansui cut.

Meanwhile, CBS continues its development of the SQ product line. RCA has begun various disperse L.P. projects, and various other labels continue to examine systems for eventual commitment to quadronics.

LaPalin's enthusiasm may form a contrast to the attitudes of many studio operators who have reported little quadronic activity, but, on the other hand, there does appear to be a rise in that area.

As for the Village Recorder, recent sessions have included the upcoming of The Beach Boys, who used the studio after their return from Amsterdam. Al Jardine produced while Ron Russell assisted in the mixdown. ... Jimmy Miller Productions brought in The Edwin Hawkins Singers to London Record's Bloodstone were in, produced by Mike Vernon with engineering from Tony Brown. While Bark Bixby handled location recording during Charlie Earl's recent gigs at the Lighthouse

in Hermosa Beach for Fantasy Records.

Thunder Sound Studios has been fielding a number of sessions in its Toronto rooms. Capitol's Edward Bear are finishing an album, while Eugene Martynec is producing sessions with New Cities for Capitol and Bear Productions, with Bill Seddon engineering. Seddon also works on sessions for Flying Circus, another Capital aggregate, and Thunder has also hosted Bob McBratton produced by Dennis Murphy of Sundog Productions for Capitol.

Also in the works: sessions for CBC and for City-TV.

Phil Sheridan, Thunder's chief engineer, is looking up for what he feels will be a hectic schedule in October and November.

Meanwhile, at Sound City in Van Nuys, Calif., the new Neve console is in operation. The 16-track console is being used on the Five-Man Electrical Band for MGM. Jack Turner for Anthem Records, Larry Spector for Spector Records and the Free Movement for Columbia.

Back in New York, George Klabin reports that Sound Ideas is planning to begin recording nicely, having just installed 20 channels of DEX noise reduction, which, Klabin feels, is definitely superior to the Dolby, giving far more noise reduction per channel.

Sessions are moving along, with Rosette Records' R. Kelly and Carol, produced by Bert Keyes and Myrna March and engineered by Rick Rowe. Rosette also brought in the P.J.'s, produced by Jimmy Wisner and engineered by Klabin.

Buddah and Bert DeCoteaux have brought in Stacy, with Rowe engineering. The studio is still in the action, having kept at bay by increasing single work. The studio is still in the action, having kept at bay by increasing single work.

The studio is still in the action, having kept at bay by increasing single work.

Buy Back Record Plant

LOS ANGELES—Chris Stone and Gary Kellgren are buying back the Record Plant from Warner Communications.

The two men, who are building two studios in Sausalito to service San Francisco, Stone and Kellgren have already sold their New York outlet to Roy Cicala, head engineer of that facility. The local operation has a staff of 16 including six engineers.

The Record Plant was originally sold to Television Communications Corp. in 1969 with Warner Communications buying it from TVC in January of this year.

The Sausalito facility will be managed by Ginger Myers and will include a 16-track console. Stone sets the opening for the first 24-track room around November 1. The second studio should be ready by next February.

A. Hammond in Moody Blues Tour

NEW YORK—Mums Records artist Albert Hammond has been booked for a tour of the U.S. and nationwide fall tour. The singer-songwriter will appear with the U.S. tour from Tony Brown. Dates: New York (Oct. 23), Philadelphia (Oct. 25), Boston (Oct. 25), Los Angeles (Nov. 1).

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Radio-TV programming

INTERVIEW

Morgan & Imus Dissect DJ'ing

EDITOR'S NOTE: This is the third installment of a tri-interview between Robert W. Morgan, KHI-AM, Los Angeles; Don Imus, WNBC-AM, New York; and Claude Hall, radio-TV editor, Billboard. The comments herein should not necessarily be assumed serious in nature.

IMUS: Do you ever wonder, Morgan, about what you're going to do . . . like, when you're 43 years old?

MORGAN: No. I don't care. What I do tomorrow morning on the radio is more important to me than 15 years from now.

IMUS: Do you realize, Claude,

what a big influence Vox Ix has in radio . . . I mean all of those guys working . . . in Kansas, in Phoenix . . . all those places.

MORGAN: It does. Claude, You ought to really be careful what you put in there. Guys read that like gospel. You are the heaviest radio columnist in America.

HALL: I try to be accurate. **IMUS:** You know, the other day Don Steele and I and Meathead Morgan were talking about the odds of a guy like me coming out of a gasoline station and making it in radio. Five million to one.

HALL: Well, Morgan came out of Ohio.

MORGAN: Excuse me. I'm go-

ing to eat up on this *tune* sandwich.

HALL: I came out of Brady, Tex. Hell, I came further than both of you.

IMUS: What I'm getting around to is that you can't let the guys in radio think that it's easy to do.

HALL: Well, that's why I was asking Morgan about what he works on the air. You know, *alent* is something that's hard to explain. Who knows what it is? I've never had any of it.

IMUS: This is a 'feet sorry for Claude Hall' pitch.

HALL: . . . and I've always had to work like hell . . . but if Morgan comes up and gives the attitude and makes it on his *talent* alone.

MORGAN: If they have it, they can. But it's really not that simple — to be successful in radio as an air personality. You asked what preparation I do before going on the air? A year-and-a-half in Fresno . . . three years in Monterey, six months in Ronsenville, eight months in Sacramento, nine months in Oakland. Hopefully, by the time you get to Los Angeles, you have your crap together and you don't have to sit and ask yourself what you're going to do in the morning. As Don said earlier, you have to push yourself to the limit. Being successful in radio is not just a matter of knowing the right guy.

HALL: You don't operate your own board at KHI, do you?

MORGAN: No.

HALL: How long has it been since you did your own board work?

MORGAN: 1964.

IMUS: You can't do your own board and really be a performer.

MORGAN: Well, not that.

HALL: Some guys do it unconsciously . . . never think about doing it.

MORGAN: You weren't a performer in Cleveland, Imus, where you did your own board.

IMUS: Well, I wasn't as good as I am now.

HALL: When you were operating your own board, did you do it consciously? Or unconsciously?

IMUS: He does everything unconsciously.

MORGAN: It becomes unconscious to a degree. Like brushing your teeth. But good production is very important to a good jock and you can't just toss it off when it's so important to you. I've been fortunate in having a good engineer. It's like a failsafe, to have a good engineer. That's what we call him — failsafe, because he never makes a mistake.

HALL: Is he a young kid?

MORGAN: No, he's about as old as Bill Ballance.

IMUS: Nobody is as old as Bill Ballance. I did the Hudson & Lundy show on KQRS this morning and did a thing on about how old Bill Ballance is. You know, I don't expect to last the full four days . . . I expect to get thrown off the air. **IMUS DID THE HUDSON & LUNDY SHOW WHILE THEY WERE ON VACATION!**

MORGAN: Did Imus win an air personality award this year?

HALL: No. He didn't enter, in fact he is able to present the awards.

IMUS: What do I have to prove?

HALL: I'll tell you how many times I "heard" him though . . . about 10 times, which is sad in a way . . . all those out there in the smaller markets imitating . . . imitating everybody else.

IMUS: Imitating me? Why?

HALL: Well, they've been imitating Morgan for years.

IMUS: They're not imitating me. They're actually imitating Don McKinon.

HALL: Do you still get a kick from doing something great on



WAYLAND FULLINGTON, regional manager of BMI, center, presents a plaque recognizing WTAE's 50th anniversary in broadcasting. Accepting for the 5,000-watt Pittsburgh station is Benjamen Jr., left, program director, and Richard K. Ross, station manager.



HENRY M. KATZMAN, manager of BMI's San Francisco office, presents a plaque to KEST, San Francisco, honoring the station's 50th anniversary. Accepting is Alan P. Schultz, right, general manager.

HEBER H. SMITH, general manager of KNBR, San Francisco, accepts plaque honoring the station's 50th anniversary from Henry M. Katzman, manager of BMI's San Francisco office.



BMI ALSO HONORING KGW in Stockton, Calif., on its 50th anniversary. From left: KGW general manager Sherry Olympus, BMI's Henry Katzman, and KGW program director Dennis Kirwan.



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(Continued on page 22)

Morgan & Imus Dissect DJ'ing

• Continued from page 24

the radio . . . something smooth that goes over well."

MORGAN: If you ever lose that feeling, then you might as well not be on the air. I still get a great satisfaction, for example, in giving Imus his first . . . and his second . . . and the third . . . and the last ripoff he pulled—getting \$75,000 in New York; they offered him \$100,000 and he said, "No, I want to be like Morgan. He didn't know that I make that every quarter."

IMUS: I spent more for the cab over here than you're going to make this year.

MORGAN: I don't do it for the money anymore.

HALL: Weren't it you and Steele who walked out of KHJ one time, striking for more money?

MORGAN: We didn't walk out. . . yeah, we walked out. We held out for \$100,000.

IMUS: And they settled for 50 bucks and a case of Ripple.

HALL: Did you think you'd get it when you walked out?

MORGAN: Yeah.

IMUS: That's what I was talking about before. And I wasn't trying to con you. You have to be willing to do that. Especially in radio, because you have all of these know-nothing program directors . . . lucky to have the job . . . telling you what to do. You've got to be willing to say, "Look, I know what I'm doing."

MORGAN: This is such an insecure business, because your only security is your ability to perform. And it's not like being a doctor or an actor where you can say you make so much a year. It's an every month thing, radio, in a major market, because when the ratings come in if they're not there for a couple or three months to a row, it's "see you around." And there are so many guys in a position of authority or influence in this business who have no talent. And they're constantly using the last common denominator to copout and that is the disk jockey. If things go wrong, boom. "You didn't cut it, Jack." And maybe the jack was doing a great job and killing himself, but the programming stunk. But they never think that.

HALL: So, sometimes it's the program director who should be blamed?

MORGAN: I would think in a lot of cases.

HALL: Have you ever worked for some bad program directors? How do you handle them?

MORGAN: It gets to the point where you realize you have to make your own decisions . . . you can't trust them. And sure I've worked for some bad program directors.

HALL: Do you have children to worry about when you make a job decision? Because, in my case, I have to think about the kids so anything like that.

IMUS: Morgan adopted me. Actually, I think he did it just as a tax write-off.

MORGAN: That's what happens to a lot of guys. They get married to someone they met at a sock hop. Get a couple of kids in school and other obligations, and then, when the moment comes to tell the station to shove it, they can't do it. It's happened to so many talented guys. That was one of the things Imus has going for him . . . at any moment, he's willing to go back to the railroad. I am too . . . not as quickly as he, because I've been doing it so much longer.

IMUS: See, I told you Hall was a nice guy, didn't I?

HALL: Nice guy? What are you trying to do, Imus, ruin my reputation? You know, Morgan, the intricacies of being an air personality are still somewhat a mystery to me, because there's so much ego involved . . . you've got to have it when you go into the studio and face the mike . . . to realize that here you are, talking to . . .

MORGAN: You're getting paid for something that everybody does,

perform at a party, when you're talking with someone. But on the air, you're putting it on the line.

MORGAN: You had an interesting point earlier when we were talking about the Real Don Steele's greenhouse. We literally put it on the line every day. It's live . . . and if I'm sick or not feeling well or things are not right . . . or the music that week is kinda down, because that's the nature of the product . . . doesn't make any difference. We're there and we have to entertain.

IMUS: That's what I was saying earlier—radio is the last live media left.

MORGAN: Imus, we knew all that back when you were pumping gas. The only reason you really got into radio is that you were lousy at pumping gas.

IMUS: Say one more thing to me and I'm going to deck you . . . do you understand that? I've always wanted to punch on a real big guy anyway.

HALL: Did you see the Billboard this morning? There was a real good interview with Lee Baby Simms.

IMUS: I don't like any interview, Claude, unless it's with me. Me and Bobby Fischer is where it's at in this (CENSORED) world.

MORGAN: Do you play chess, Imus?

IMUS: Yeah, I do.

MORGAN: We'll play some chess at my house later.

IMUS: You do not want to play chess with me.

HALL: Cause he cheats.

MORGAN: I don't want to do

anything with you, but I'm stuck for a week.

IMUS: What do you mean—you're stuck for a week?

MORGAN: You're going to hang around me . . . for the prestige.

IMUS: For your information, Steele likes me.

MORGAN: No, he doesn't. IMUS: That's all that's important to me—the real Don Steele talked to me.

MORGAN: Why should be like you?

IMUS: He talked to me and he doesn't talk to anybody. Say, Morgan, why did you go to Chicago to WIND that time?

MORGAN: For money.

HALL: I heard \$50,000.

MORGAN: You heard low. You know, you're confused about (Continued on 3rd page Radio)



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NEW ORLEANS: WRPC-FM, Hugh Pillard
PHILADELPHIA: WDAS-FM, Harvey Holiday
PITTSBURGH: WAMO-FM, Ken Reith
PROVIDENCE: WBRU-FM, Ron Rodman
SACRAMENTO: KZAP-FM, Robert Williams
SAN ANTONIO: KTFM-FM, Joe Fiorillo

ST. LOUIS: KSHE-FM, Shelly Graftman
TUCSON: KWFM-FM, Alan Browning
ALBUQUERQUE: KRST-FM, Steve Saplin
BALTIMORE: WKTF-FM, Pete Larkin
CLEVELAND: WAMS-FM, Tree
DAYTON: WYUD-FM, Jeff Silberman

DEKALB, ILL.: WLKB-FM, John Bell
DENVER: KBPI-FM
HARTFORD: WHCN-FM, Ron Berger
MEMPHIS: WNCM-FM, Ron Michaels
MIAMI BEACH: WBUS-FM, Sandy Thompson

Hot Action Albums

Also Recommended

BATDORF & RODNEY, "Batdorf Rodney," Asylum
Cuts: "Home Again," "By To Day," "All I Need."
Station: WHCN-FM

BEE GEES, "To Whom It May Concern," A&M
Cuts: "Bad, Bad Dreams," "Alive."
Station: WKTF-FM

BIG STAR, "Number One Record," Ardent
Cuts: "When My Babys Beside Me," "Watch the Sun Rise," "Don't Lie to Me."
Station: WKTF-FM

BLACK HEAT, "Black Heat," Atlantic
Cuts: All.
Station: WBUS-FM

J.J. CALE, "Lies," Sire (Single)
Stations: KZAP-FM, KBPI-FM, WRNO-FM

TONY COLE, "If the Music Stops," 20th Century
Cuts: All.
Station: WNCM-FM

RITA COOLIDGE, "The Lady's Not for Sale," A&M
Cuts: All.
Station: KZAP-FM, KRST-FM

DIANE DAVIDSON, "Mountain Mama," Janus
Cuts: "Gary," "When My Room Gets Dark Again," "Brand New Tennessee Waltz."
Station: WHCN-FM

MILES DAVIS, "On the Corner," Columbia
Cuts: All.
Station: WHCN-FM

FAMILY, "Bandstand," United Artists
Cuts: All.
Station: WBUS-FM, WBRU-FM

LINDISFARNE, "Dingily Dell," Elektra
Cuts: All.
Stations: KTFM-FM, WBRU-FM, WBRU-FM, KBPI-FM, WLKB-FM, WYUD-FM, WMMs-FM, WHCN-FM

FOUR TOPS, "Keeper of the Castle," Dunhill
Cuts: All.
Stations: WDAS-FM, KBPI-FM. Stations: KZAP-FM, WKTF-FM.

TEE GARDEN & VAN WINKLE With Bruce, "On Our Way," Westbound
Cuts: All.
Stations: KBPI-FM, KWFM-FM.

J. GEILS BAND, "Live," Atlantic
Cuts: All.
Stations: WDAS-FM, WBRU-FM, KWFM-FM

GLENCOE, "Got a Switched on Gershwin," ABC/CO
Cuts: Side One.
Station: KSHE-FM

AL GREEN, "I'm Still in Love With You," Hi
Cuts: All.
Stations: WHCN-FM, WDAS-FM, WYUD-FM

GUNHILL ROAD, "Gunhill Road," Kama Surta
Cuts: All.
Station: WYUD-FM

BLOOD, SWEAT AND TEARS, "New Blood," Columbia
Cuts: All.
Stations: WBRU-FM, KWFM-FM, WYUD-FM, WRNO-FM, WMMs-FM.

DARRELL HALL/JOHN OATS, "Whole Oats," Atlantic
Cuts: "I'm Sorry," "Fall in Philadelphia."
Station: WHCN-FM

HOO DOO RHYTHM DEVILS, "The Bar-B-Q of de Villa," Blue Thumb
Cuts: "A Lotta Fine Meme."
Station: WHCN-FM

IT'S A BEAUTIFUL DAY, "At Carnegie Hall," Columbia
Cuts: All.
Station: WKTF-FM

CAROLE KING, "Rhymes and Reasons," Ode
Cuts: All.
Stations: KRST-FM, WDAS-FM, WNCM-FM

JOHN HENRY KURTZ, "Reunion," Cuts: "Songbird," "Drift Away," "It Never Hurts to Be Nice to Somebody."
Stations: WLKB-FM, WYUD-FM

JONATHAN EDWARDS, "Honky Tonk Stardust Cowboy," Atco
Cuts: All.
Stations: WBRU-FM, WLKB-FM, WRNO-FM, WKTF-FM, WMMs-FM

GORDON LIGHTFOOT, "Old Dan's Records," Warner Bros.
Cuts: All.
Stations: KTFM-FM, KWFM-FM

MALO, "Das," Warner Bros.
Cuts: "Oye Meme," "Momo-tom."
Station: KTFM-FM

MANFRED MANN'S EARTH BAND, "Glorified Magnified," Polydor
Cuts: "Meat," "Glorified Magnified," "It's All Over Now Baby Blue."
Station: WKTF-FM

JOHN MAYALL, "Moving On," Polydor
Cuts: All.
Stations: WBRU-FM, WMMs-FM, WKTF-FM

MEGAN McDONOUGH, "Megan Music," Wooden Nickel
Cuts: All.
Stations: WBUS-FM, KBPI-FM

MELANIE, "Together Alone," Neighborhood
Cuts: All.
Station: KTFM-FM

Vox Jox

By CLAUDE HALL
Radio-TV Editor

A big dinner party will be held Nov. 2 in honor of George Wilson, who's leaving Milwaukee in body if not in spirit after many years (actually, as national program director of Bartell Broadcasting, he was probably spending more time on an airplane than on the ground). Anyway, Bedno-Wright Associates, Chicago, is sort of supervising the dinner. I think the attendance will be limited to only about two or three thousand of George's closest friends, but if you would like to attend, you can call Howard Bedno at 312-664-6054 and plead for a ticket. Wilson is moving to New York and this will be his sendoff.

David E. Secker is now music director of WMBM-AM, Lewiston,

Pa., and pleads for better record service; he'll be glad to send you his weekly playlist. Russ Regan, president of 20th Century Records, reports that Eric Nurborg, assistant program director of KMPC-AM in Los Angeles, edited a minute off "Love Jones" by the Brighter Side of Darkness, then added the record to the playlist. "It's really nice when someone in radio goes to that much trouble with a record to try to make it hit out of it."

KRIO-AM in McAllen, Tex., now has an air personality named Dee Jay on the air. Jingles welcoming him to the station were taped by ABC-Dunhill Records group last.

(Continued on page 34)

Jazzbo Hosts CAT Variety

PITTSBURGH — Al (Jazzbo) Collins moves into cable television broadcasting in early October as the host of a one-hour, live, open variety program over CATV channel 7 in the suburb of Mt. Lebanon.

For the past two years Collins was the morning host of WTAE's early drive time show. Collins' show on channel 7 will be aired 6-7 p.m. The veteran music personality speaks of attracting listeners to the "second TV sets which are now in operation." CATV operators Eastern Telecom indicate they will give Collins a second hour if he wants it. This is their first venture in originating programs.

Collins will interview show business personalities and local community characters. He has been associated during his radio career with WNEB and WNBC in New York, KSFO in San Francisco and KLAS and KFI in Los Angeles.

3-Hr. Dream DJ Format

TRUSSVILLE, Ala. — "The Mickey Robinson Show," a three-hour show that is "a giant fantasy trip put into a disk jockey format," has been launched here by Jones and Associates. The weekly show will have 10 commercial availabilities per hour. There is also an allowance so that stations can carry local news each hour.

One of the "fantasy trips," ac-

cording to Robinson, "deals with a wicked old witch who turns a beautiful prince into an enchanted light bulb. Every week's show will be filled with bizarre stories and bits along this line. Some will be true and some will be just weird." Music on the show will be Top 40 records. Jones and Associates is now lining up radio stations interested in carrying the show.

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RKO GENL. DEPARTURE

SAN FRANCISCO—KKEE-FM, sister operation to KFRG-FM, has launched the syndicated background music sound of Boneville Program Service, reports general manager Mark Hurd. This marks a drastic departure from the R&B format the station has carried since, since heretofore they've carried the syndicated programming of AIR Productions, the Bill Drake and Gene Chumak firm. Drake was a programming consultant to the chain and is now vice president of programming; Chumak remains as consultant in management. The decision to go to Boneville was made before Drake became a vice president within the corporation and may be part of the chain's overall diversification move.

Missect & Ins

• Continued from page 1 Radio

Chicago. "You interviewed a jock from San Diego or somewhere... or that San Diego jock was recorded. We were up 90 percent in our demographic target. When I went there, the audience was the old people. When I left, we were No. 1 in 25-34 age demographics.

IMUS: But that was pregnant with people.

MORGAN: No, that was everybody.

HALL: But you didn't actually

work working on WIND, did you?

MORGAN: No.

IMUS: Do you want to know something? Morgan and WIND program director Bob Mooney came to Cleveland to hear me...

MORGAN: I didn't come to Cleveland to hear you... I came to get out of Chicago for a week-end.

IMUS: Why'd you call and say: "Pleats come have breakfast with me? Claude, I'm telling you the only person you can't kick Thayer, general manager of WGAR, the whole idea for the format on WIND was copyrighted. I swear to God... no, I won't swear to God..."

MORGAN: Where did you steal Vox from?

HALL: It had been in the book since around 1942. Sure, I didn't start it. I just made it perfect.

IMUS: You (CENSORED) cheap.

MORGAN: Well, it's very important, because there's nothing in that (CENSORED) piece of (CENSORED). And the only people who buy Bob Harrison and Bill Gavin are people who don't like the (CENSORED) radio. They're doing anyway. But it's interesting to read Billboard because it can find out the medium market Charlie Tuna is working in.

IMUS: Well wondered, to myself, if you realize how much influence you have.

HALL: I simply don't worry about it.

MORGAN: You've got to worry about it; it's a responsibility, being No. 1.

HALL: Does your dad still work in the jukebox industry?

MORGAN: In Gallion... he's going to retire this year and go down to Florida.

IMUS: Big Wilson had Robert's mother on the air on WNBC.

MORGAN: You see when I grew up in Ohio, that was our morning man—Big Wilson on the air in Cleveland. My mother, Florence is a Big Wilson fan.

IMUS: We got Big Wilson to call her and she came on the air like a pro. Just interview.

MORGAN: You know, Claude, this is really going to be a (CENSORED) interview.

IMUS: No, Morgan, there's some good stuff here.

HALL: Let's run it for kicks so we might give somebody some laughs. Later, we can do one on a serious view.

IMUS: What do you mean? This is an exciting interview.

HALL: Aw, hell, you haven't answered Morgan any decent questions yet.

IMUS: What can you ask a guy like that?

HALL: You could ask him how he keeps up to date on the Los Angeles market.

IMUS: Well, he lives here... anyway, Steele keeps him apprised of what's going on. You know, there's a guy who's incredible...

Some agent, who's handy him.

MORGAN: He's an Elvis.

IMUS: Like Mick Jagger.

HALL: Morgan, when's the first time you heard about Imus?

MORGAN: When he called me from Palmdale. Called me at that time.

IMUS: In fact, he put me on the air when I was in Palmdale. That was when I was running for Congress that time... my claim to fame for years.

MORGAN: He used to send me letters every week.

IMUS: It was junk mail for a long time.

IMUS: You never answered any of them... how come you never was nice to me until I became a star?

MORGAN: Who's being nice to you?

IMUS: What would you do if the program director at KJHI came in and said he didn't want you to do anything more than time and tempo?

MORGAN: Ed tell him to get somebody else.

IMUS: See, Hall, that's where it's all at and that's all you need to do in this arena. You know, have the wrong ideas on what Drake radio. I think Drake radio is a radio you can't kick Thayer... think of the great personalities that have come out of Drake radio or where on Drake radio now... Morgan, Steele, and Humble Harve, who's now on the internet system at Chicago, really is a sad thing unto itself, but... there are a number of guys who've been his personalities in Drake radio.

MORGAN: This who image of a radio station at Chicago, really is beyond belief. There's no such thing as a bot line where Drake radio is. The (CENSORED) Drake has ever called a jock. Doesn't happen.

HALL: Paul Drew, at WBIC in Philadelphia, used to use a bot line.

MORGAN: Where's Paul Drew today?

IMUS: An unemployment office in Washington. The reason Paul Drew was in Chicago was he was trying to find out what was going on... like: What's No. 1 this week?

HALL: Paul is doing quite well as a consultant. Has at least two stations, KAKC in Tulsa and WAZV in New Haven. You're going to make me a villain with a lot of guys, because of this interview.

MORGAN: All Drake did was pull out the (CENSORED) things that he had a lot of influence and tendency to say or do... take them out. Make radio efficient.

IMUS: There's nothing prettier than a Drake format being run by such as Morgan and Steele. You... and there's no... or very few... mistakes. Reminds me, Claude, of things we all have a tendency to say or do... a million record. Poetry in Motion.

MORGAN: Very few people realize how much influence production, use a Drake style.

IMUS: If I haven't got anything to say, I give the time and say that I might give somebody some laughs. Later, we can do one on a serious view.

IMUS: What do you mean? This is an exciting interview.

HALL: Aw, hell, you haven't answered Morgan any decent questions yet.

IMUS: What can you ask a guy like that?

HALL: You could ask him how he keeps up to date on the Los Angeles market.

IMUS: Well, he lives here... anyway, Steele keeps him apprised of what's going on. You know, there's a guy who's incredible...

Some agent, who's handy him.

MORGAN: He's an Elvis.

IMUS: Like Mick Jagger.

HALL: Let's run it for kicks so we might give somebody some laughs. Later, we can do one on a serious view.

IMUS: What do you mean? This is an exciting interview.

HALL: Aw, hell, you haven't answered Morgan any decent questions yet.

IMUS: What can you ask a guy like that?

HALL: You could ask him how he keeps up to date on the Los Angeles market.



Yesteryear's Hits

POP SINGLES—Five Years Ago

- 1 October 28, 1967
- 1 Sir With Love—Lulu (Epic)
- 2 The Letty—Box Tops (MCA)
- 3 Never My Love—Association (Warner Bros.)
- 4 How Can I Be Sure—Young Rascals (Atlantic)
- 5 Supremacy to Your Heart—Soul Survivors (Gimco)
- 6 Meet Me in St. Louis (My Liberty)
- 7 Man-Sam & Dave (Soul)
- 8 Your Precious Love—Marvin Gaye & Tammy LaRue (Tamla)
- 9 A Natural Woman—Aretha Franklin (Atlantic)
- 10 Intense & Papermints—Strawberry Alarm Clock (Uni)

POP ALBUMS—Five Years Ago

- 1 October 28, 1967
- 1 Diana Ross & the Supremes Greatest Hits—(Motown)
- 2 Sgt. Pepper's Lonely Hearts Club Band—The Beatles (Capitol)
- 3 The Doors—(Elektra)
- 4 Aretha Arrives—Aretha Franklin (Capitol)
- 5 Top 100 Greatest Hits—(Columbia)
- 6 Bye Bye—The Beatles—(Motown)
- 7 Vanilla Fudge—(Atco)
- 8 Groovin'—Young Rascals (Atlantic)
- 9 Headquarters—Monkees (Columbia)

POP SINGLES—Ten Years Ago

- 1 October 27, 1957
- 1 Heaster Marsh—Bobby (Boris)
- 2 Robert & The Crypt Kicks (Bopart)
- 3 He's a Rebel—Clyde (Phillies)
- 4 Do You Love Me—Contours (Gordy)
- 5 Only Love Can Break a Heart—Gene Pitney (Mercury)
- 6 Sherry—Four Seasons (Vee Jay)
- 7 All Alone Am I—Brooks Le (Decca)
- 8 Patches—Dixie Ray (Smash)
- 9 Ramblin' Rose—Net King Cole (Capitol)
- 10 Memphis Mathis (Columbia)

POP ALBUMS—Ten Years Ago

- 1 October 27, 1957
- 1 Peter, Paul & Mary—(Warner Bros.)
- 2 West Side Story—Soundtrack (Columbia)
- 3 Modern Sounds in Country & Western Music—Ray Charles (ABC Paramount)
- 4 The Music Man—Soundtrack (Warner Bros.)
- 5 Reminiscing—Rose—Net King Cole (Capitol)
- 6 Let's Hear It for San Francisco—Tony Bennett (Columbia)
- 7 Jazz Samba—Stan Getz & Charlie Byrd (Mercury)
- 8 Natari—Hanna Mancini (RCA Victor)
- 9 Ray Charles Greatest Hits (ABC Paramount)
- 10 Evening Special—Kington Trio (Capitol)

Wally Phillips, WGN-AM air personality, is now writing a daily column for the Sun-Times newspaper, Chicago. Quite good, too. Phillips does the 6-10 a.m. show on the station... Programmer's Digest, produced by Buddy Chicago, P.O. Box 15721, Nashville, Tenn. 37215, has an item this issue by Robert W. Morgan, KJHI, San Diego, and another by me... Ernie Winn is the new general manager of TM Programming, Dallas. He's been the general manager of KPSE-FM, San Diego, since Major, recently program director of a Washington state station, has been named director of operations for TM Programming. At the same time, TM Programming consultant Jim Long announced that he'll be leaving. George Burns will be producing for syndication a new stereo rock music service... Mike Kelly, formerly with WMID-AM in Atlantic City, N.J., is now with WEEC, Harrisburg, Pa. So, WEEC-AM lineup goes like this and gives me more time to take on the station. Ronnie G. Schneider, 6-10 a.m., Mike Kelly, 10-12 a.m., Mike Stewart, noon-4 p.m., Mike Kelly, 4-6 p.m., Mike Kelly, 6-8 p.m., and R. W. McKee, 8-10 p.m. The new program director of the service on Dec. 22 and be looking for a radio job.

Warren Carter writes "In reference to your Oct 7 comment concerning Jim Vance, WTAW-AM, who I found in the past to be a white racist, this is in a prime example of the racist, bigoted attitude of the broadcasting industry. It is about time that qualified blacks have finally been given a chance to get a fair share of the "rednecks" who have been dominating the industry. Thank God the Federal Communications Commission is trying to change conditions in the industry, and I hope that you could print such a statement in your column. Face a fact, blacks have been screwed out of their jobs by the "rednecks" in the mainstream of broadcasting. I have been a program manager at WTAW-AM for 10 years. College's radio station for the past three-and-a-half years. I hold a first class license, a minor in speech, a major in elementary education; been accepted into several graduate schools for radio-TV graduate study; have logged many thousands of hours as an announcer; and I'm black. I know I will have one hell of a time finding positions in commercial broadcasting just because I'm black; and you say there are no discrimination in the industry. You clear the New York smog out of your eyes and face reality. It's just that no bones are made about it and the public often doesn't know. And I'm a black director that I know are quietly looking for black air personalities, and etc., etc., etc., to give the hiring of blacks a little over whites. So, it's almost like reverse racism and I then posted on Vance note humorously pointed the situation out. But, like you state, Warren, I'm sure you are still getting a raw deal in most markets.

George Boyce Jr., music director of WXL-AM, Rome, Georgia, says he's expecting his 7-11 p.m. show to "include an ever wider music format, almost exclusively working air will be aired, including taped artist interviews, acts from 315-315, and other on-air interviews during my show time. And he wants Ed McKee, former WFLA-TV, Orlando, Fla., N.Y., to call him... After Peterson, formerly with WKTR-TV, Morrisville, N.J., is now doing

the morning drive show on WNNL-AM, WXLX-FM, New York City. General manager of the two stations is Ralph Road... Steve York is the new 10 p.m.-1 a.m. personality at WRIT-AM, Milwaukee; he'd been with WFLA-AM, Kansas City, Mo., and now reads: Robert Edwards 5-9 a.m., Sean Grabowski 9-noon, Jim Kanan 9-noon, p.m., Robert Collins 3-6 p.m., Bob Sherwood 6-10 p.m., Steve York 10 p.m.-1 a.m., and Ed Gallagher 1-5 a.m.

Tim Brandon is currently doing weekends, but will soon be moving into a regular slot, at WLIR-FM, Hempstead, N.Y. Lineup now reads: Dave Scott 6-10 a.m., program director Ken Kohn until 2 a.m., Molelani Davis 2-6 p.m., Jim Cameron 6-10 p.m., Joel Moss until 2 a.m... Bo Wyke says that he's been more time to take on sales calls. The station is using the ABC Promotion "Hit Parade" package and "at acceptance here, it was to the least, phenomenal. So, Brandon is here to stay in a big way. Don't fight it, join it. Be diversified and you'll stay alive in broadcast industry. Since the implementation of this system, I've had more time on my hands, so I've been able to do some things on WCSC-TV. Most guys like their air shift, I loved mine, but I've been able to do a few and far between, so if you love this business as I do, take a word of advice—Diversify."

Phoenix Talk Goes Country

By MONICA KELLY

PHOENIX R a d i o station KPHO, formerly KATZ, Phoenix, and talk station, has changed call letters to KATZ and now features modern country music. The program director Mike Mitchell. The station is the only station in the air list week and maintains a rather tight play list of 28-35 records. Ray Olson, former owner of KATZ radio in Phoenix who has owned country stations for more than 25 years, is the general manager.

Current air personalities are Ray Olson, KATZ, Phoenix, Mike Mitchell from KUPD, Phoenix, Perry Martin from KUPD, Phoenix, Don Ewing from KQY and KPHO, Phoenix, and Larry Barwick from KATZ, Oklahoma City, who also does a dedication show from 8-10 p.m. based on mail request. The station is the only station in the list of the Arizona population at night.

RICHARD KIMBALL, air personality with KMET-FM, Los Angeles, istiane while Danny O'Keefe, former WFLA-TV, Orlando, Fla., live on his show, O'Keefe, currently on tour with the Hollies, was recently with WKTR-TV, Morrisville, N.J., is now doing on the progressive station.

Crested Butte's Initial Strategy

By DANIEL MILES

DENVER—A new record company, Crested Butte Records, Inc. based here, has just released its first LP and single by a new group, the Chirco Violation. The LP is "Older, Than Ancient, Younger Than New."

According to J. Carlos Schidlowski, company president, the label has national distribution and will also consider distributing for other companies.

"We've started a new method of selling our products to distributors," said Schidlowski. "Not only do we have national distribution, but we also sell them at a much lower cost than other companies, but eliminate the distributor's option of returning the products for the original sale price."

"Colorado has a great influx of young people and it's our goal to involve the youth movement with our efforts. This state has the fastest growth rate in the nation and it has the potential to become a recording capital that can rival both Nashville and New York."

Schidlowski stated that the record company can succeed through marketing innovations. "We are engaged in a variety of research programs to better determine the phase of the buying public," said Schidlowski. "I feel that we will properly position our products against the appropriate market segments."

Crested Butte has engaged a management consulting firm in the music field to put all royalties, payables and inventories on a computer.

"A basic premise of the new

system will be to have all information available in simple form so that artists and management have ready access to facts—one more facet of our policy of fairness," said Schidlowski. "Also, the company measures we will discover and deal with problem areas long before they tend to get out of control."

Twelve units of product will be released during the first year of the company's operations. On Oct. 8 the company held a press party at the Hidden Valley Ranch in Boulder, Colo. Following the party, Chirco premiered in their first live concert at Mackay Auditorium on the University of Colorado campus in Boulder.

The company plans to move their quarters to Crested Butte, Colo., a small mining community approximately 120 miles southwest of Denver, within the next two years.

"A mountain community like Crested Butte will provide artists with a more suitable environment to develop their creative talents," said Schidlowski.

Chappell to Bow Book of Children's Music of Nations

NEW YORK—"Sing, Children, Sing" a new book of authentic children's music from 34 countries, will be released shortly by Chappell & Co., Inc., international music publishers, as the first project under an agreement with the United Nations Children's Fund. UNICEF has named Chappell as agent for the production and distribution of a series of music publications throughout the world.

The publishing agreement will be implemented through the joint cooperation of Chappell and the U.S. Committee for UNICEF through its Information Center on Children's Cultures in New York. Both sources will be actively involved in the collection, editing and design of all material utilized in UNICEF/Chappell publications.

"Sing, Children, Sing," subtitled "Songs, Dances and Singing Games of Many Lands," will include a written introduction by composer

Chicago Single 24 Hr. Release

NEW YORK—Heavy consumer and radio response, creating an immediate demand for a new Chicago single, "Dialogue," from their latest album, "Chicago '79," has forced the label to release the single within a 24-hour period.

Chicago producer James Guercio, of Embassy East Coast ad-staffer Mark Spector no sooner finished editing and mastering the single, than he flew to the city and director Steve Popovich and assistant national promotion director George Brewer began preparing telegrams, letters and shipping labels in anticipation of the record's arrival.

Pressing was approved when Bud O'Shea, Epic's San Francisco promotion manager, armed with the master tape flew to the West Coast where Columbia engineer George Horn quickly made acetates. A similar 24-hour chain of events took place in New York.

Commercial copies of the single, shipped Sept. 29, have had advance orders of over 100,000.

conductor Leonard Bernstein. Royalties derived from the sales of master publications will go to UNICEF, to help support its child welfare programs in 111 developing areas of Africa, Asia and Latin America.

Nevada U. as Promoters

By LAURA DENI

LAS VEGAS—The University of Nevada at Las Vegas is entering the rock concert market.

According to Miss Skurski, head of student activities, the group now works through Campus Concerts Unlimited, which she negotiates with the booking agency. Miss Skurski discovered that when the booking agent was a woman the price for acts went up a couple of hundred. When our advisor, a woman, could call, the price went down. All people working on student activities are students who really do not have the time to shop around. We'd rather pay the 10 percent and have the hassle out of our hair."

Student Activities has an annual budget income of over \$60,000. Monies are obtained by an optional \$18 semester student fee. Fifty-six percent of the money goes for cultural events, such as

The big problem for the university concerns inadequate space. The facility houses 900 students and 650-700 by chairs. Thus, two shows must be presented, which means paying more money for the acts. According to Miss Skurski, "we allow students and guests, which is a definite problem, making the crowd larger than our 7,000 student enrollment."

A bigger building on campus is projected as three years away. In the meantime, the university is bidding for the convention center and has one firm date Feb. 9 for a Seals and Croft concert and a pending March date. "The only way we could get the Feb. 9 date was to agree to a closed concert, limiting it to students and guests," complained Miss Skurski, who did the negotiating.

Trio Goes SQ

NEW YORK—Japan's Trio Recording Co. latest label, SQ, is expanding internationally. Columbia's Japanese products Division reports that over 250,000 SQ custom records have been supplied to national and international retailers and manufacturers this year.

10-Year-Old Sound Effects' LP Selling 50,000 Disks Annually

LOS ANGELES—Elektra's 13-volume "Sound Effects" series is still selling 18,000 disks annually after ten years in the catalog and has reached a total sales mark of a half million units.

"I became aware there was no available stereo library of sound effects," said Elektra president Jac Holzman. "We recorded 800 authentic sounds in about six months. I installed a 2-track recorder and field microphones on a VW van and hired a young engineer named Michael Scott to tape the sounds."

The gunfire cuts were obtained

by Scott on the ranges at Fort Dix. An auto crash effect was made in two minutes. Phases, First an old junker was recorded skidding on a closed-off wet street, then the car was returned to the junkyard and dropped from a crane.

Elektra collects license fees for use of its sound effects library in films, TV and radio. Both ASCAP and BMI turned down the licensing rights on technical grounds so the company administers its own use fees. A three-record box set of the 180 mastered sounds is also marketed by Elektra.

WB Music Eyes Nashville; Pocket Folios, Mail Order

By NAT FREELAND

LOS ANGELES—Warner Bros. Music will open a Nashville office sometime in 1972, supplementing its 10-year-old operations in New York, said Ed Silvers, its president.

Silvers is also planning to issue his line of song folios in standard pocket book format for newstand distribution. "The bottleneck in distributing print songs is at the retail point of sales," he said. "There just aren't enough outlets yet to tap the potential market."

An experiment this spring with WEA Distributing placing racks of Warner Bros. Music folios at record stores in four cities produced

inconclusive results. "We had great sales in a couple of cities and absolutely no turnover in the others," said Silvers. "I feel that was a factor missing. If we try it again, I would want to include an advertising campaign in the cities."

"Words and Music Magazine," a project initiated by Silvers, has been collecting 150,000 copies each month. It is a consumer music publication with features on artists and the lead sheets to ten hit songs in every issue. "We've got to keep trying to find new formats to exploit print music," Silvers said. "I'm even going to try racking in some California supermarkets."

He is also investigating the possibility of an advertising campaign for large-scale mail orders of song folios.

One-Instrument Demo

On the performance side of publishing, all Warner Bros. Music demos are now cut in the less-complex older style, with simply a guitar or piano accompanying the voice. It can cost \$500 to tape a demo session with a full rhythm section, Silvers said. "To you money back, the song has to get on an album that sells 50,000. Publishing is a low-profit-margin business."

Warner Bros. Music has just completed a computerization of its royalty files. Silvers says that a number of important new signings are due to be announced shortly, including print rights for the Rolling Stones.

Lions on Mend

NEW YORK—Jim Lyons, editor and publisher of the American Record Guide, is recuperating from a recent heart attack at Mount Sinai Hospital from a recent heart attack.

NARAS Talk On Recording

NEW YORK—NARAS members and guests will face a panel of experts during its Oct. 25 membership meeting, when the New York chapter of the Record Academy will discuss the topic, "What's Happened to Recording in New York and What Can We Do About It." The meeting is slated to be held in RCA's Studio A.

Panelists already set to appear include Robert Crothers, in charge of recording for the National AFM office, Al Knopf, vice-president of Local 802 in charge of New York city recording, Phil Krusk, head of the Musician's Recognition Committee, and Lee Grosz, executive secretary of AFTRA's New York chapter, as well as representatives of Mayor Linder's office and producers, conductors and record company personnel. Edna Fialow, NARAS counsel, will serve as moderator.

Budd to Handle

Adour, Westroob

NEW YORK—Buddy Kaye, of the Budd Universal Music Group, will handle worldwide Adour Music (BMI) and Westroob Music (ASCAP), both of the music publishing companies are owned by Doug Weston, impresario of the West Coast club, the Troubadour.

CLIVE DAVIS, president of Columbia Records and recipient of the Ed Wyman Humanitarian Award, given by the American Parkinson Disease Association, is joined by (left) Paul Simon (Columbia) and Donovan (Epic) at the association's sixth annual dinner. The affair was held at the Waldorf-Astoria Hotel in New York.

DISCUSSING the forthcoming fund-raising dinner-dance to be held by the UJA's Music Industry Division on Oct. 28 are, left to right, seated, co-chairman David Rothfeld of Korvettes; Larry Utall, Bell Records president; and the UJA's "Man of the Year," Bob Job sold; Biestock of Atlantic Records. Standing is Irv Bingel, Bell Records.



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The DC-10 Coach Lounge.



The 747 First Class Table For Four.



The 747 Coach Lounge.

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Soul Sauce

BEST SELLING

**BEST NEW SINGLE
OF THE WEEK:**

BEST NEW ALBUM OF THE WEEK:

**"ONE NIGHT
AFFAIR"**
JERRY BUTLER
(MERCURY)

**"THANKS I
NEEDED THAT"**
GLASS HOUSE
(INVICTUS)

By JULIAN COLEMAN

Len Sachs, vice president of sales and promotion for GSF Records has appointed Calvin Stiles to do R&B promotion for the label, covering the eastern and southern regions. He was most recently associated with Capitol Records as regional promotion director of the label's R&B division. Stiles was with Capitol for the past year. Record dropped by our office last week with a copy of his first single, "Life," and news about his upcoming engagements and his debut album to follow in a few weeks. For some of you who are not familiar with this young man, he is from the same family as the famous Stiles who works for the acts of Motown including Marvin Gaye and the Jackson 5. Many music critics consider him the best conga drummer today. Errison con-starred in numerous concert engagements with Diana Ross when she left the Supremes. King of the congas, he is a very talented musician. He is going to make people laugh and make them love me because I love them."

Paramount Pictures gave a private screening of the long awaited "Lady Sings The Blues" feature film last week. The biographical film based on the life of Billie Holiday sheduled to premiere in New York Oct. 18, stars **Diana Ross**, and **Billy Dee Williams**. **Berry Gordy** is executive producer. Miss Ross, who imitates the jazz great, spent nine months listening to Billie's recordings.

RECORDS AND CONCERTS:

Merry Clayton, ex-Records artist, is set to perform at Carnegie Hall, Oct. 25 and Augustana College, Sioux Falls, S.D. the next night. According to New York Times columnist Nancy Reich, the most exciting acts to appear at the club in some time. **O. C. Smith's** upcoming TV dates include guest appearances on the Dean Martin Show and the Ed Douglas show. **Donna Summer** was on the most exciting act to come to Carnegie Hall. **Three Dog Night** could go the million mark for the soul singer. **The Undisputed Truth** got another one for the charts with "Girl You Alright" on Gordy's **Mayfield's** Custom label, "Don't Have To Be Lying Babe" also merits a place. Next single from the O'Jays looks like "999 Arguments" from their "Back" album. **Barbara Streisand** is expected to release a single "Poured Sugar On Me" breaking in the Baltimore-Washington markets as well as Buffalo and Seattle. **Mike Povich** of Continental Attractions & Promotions inform us of some of the acts that will be playing in the area. **Donna Summer** will be playing civilian gigs and U.S. military clubs in England and Germany during the period Nov. 1-9, while **Joe Simon** is booked for an extensive tour of military clubs in England, Germany, Greece, Italy, Japan, Korea, and Taiwan.

Breaking this week: *Stylists*, "I'm Stone In Love With You"; *Jermaine Jackson*, "That's How Love Goes"; *Donny Hathaway*, "I Love You More Than You'll Ever Know"; *Montclairs*, "Beginn' Is Hard To Do"; *Tyrone Davis*, "If You Had A Change In Mind"; *Brighter Side of Darkness*, "Love Jones"; *Billy Paul*, "Me & Mrs. Jones"; and *Johanne Taylor*, "Stop Doggin' Me."

Vox Jox

• Continued from page 26

Gladstone, a Texas group. Rick Holmes, KBFA-FM, Los Angeles, a jazz outlet, helped break the Crusaders' album on Blue Thumb Records. Lee Davis has left WGIL-AM and WGIL-FM, Galesburg, Ill., where he was music director, to work at WBOW-FM, Terre Haute, Ind. If you mention that I think Lenny Luffman, MCA Records, and Joe Kukulla, United Artists Records, are a couple of the best promotion men in the area. Even though I was only a music director in a radio station, I think I owe a lot to it that I got their position. Lenny even went so far as to call long-distance when he didn't get our weekly playlist the week I went on vacation and didn't publish

one. If every promotion man in the business were as concerned with the little guy as those two men are, radio and records would be much better off." Bill Ford has left KOL-AM, Seattle. . . . KWK-AM in St. Louis has moved to 330 Building of Mansion House Center.

KLAC-AM in Los Angeles is really getting into remotes. **Sammy Jackson** will broadcast from the Southern California Automobile Show at the Los Angeles Convention Center Oct. 30-Nov. 3. **Jay Lawrence** will do his show there Nov. 4 and **Bob Jackson** on Nov. 5. But it's an old buddy of mine, **Larry Scott**, who's setting the pace. Larry is doing his midnight-5 a.m. show from Norm's Restaurants in Los Angeles from Oct. 26 through the 18th. . . . **Phil Christie**, former

air personality with such stations as WBZ-AM and WHDH-AM in Boston, has formed Alternative Media Consultants and will soon have headquarters in Cambridge, Mass. At present, you can reach him at 617-475-7384. His firm will advise on AM/FM youth programming and local CATV programming.

I've got to eat some crow, which ain't too good without salt and pepper. I'd bet **Paul Abrams**, general manager of **WLS-AM** in Chicago, is sitting back, beer in hand, waiting for **WCFL-AM** to give him some. But, six months have passed more or less and so I'm behind one-six-pack of beer. **WLS-AM** is still king of the hill, but **WCFL-AM** is ARB weekly come July-Aug. In the total survey area, **WLS-AM** comes in with 3,678,100 while **WGN-AM** is second with 2,418,900 and **WCFL-AM** has 1,882,500.

rank third, which isn't bad, but isn't tops. I might point out that WLS does great in demographics, so Paul Abrams and Mike McCormick are right on target and have one great station.

Tom Nelson, operations manager of KQIG-AM, Grand Island, Neb., would like to find a new job. He is currently in the Southwest. His phone number is 308-384-6528.

Richard Hyatt, music director of WGHO-AM, Kingston, N.Y., writes: "The latest ARB shows us a solid No. 1 among stations in this market, but would you believe that 'Big Dan' creamed us all from 90 minutes away?" Dave Krummel, WFLA-TV, Myrtle Beach, Fla., writes: "After reading about those eight and 10-hour shifts being pulled by guys around the country, I guess my seven-hour shift here at WCAI-AM wasn't so bad after all. Up until today, I was doing noon-7 p.m. Monday through Friday and 6 a.m.-noon Saturday."

and Sunday. That, thank God, is over, however, and the new lineup is: **Dave Kessler** 6-10 a.m., program director **Bob Jones** until 2 p.m., **Mahlon (Mark Elliot) Moore**, formerly music director of KDEN-AM in Denver, 2-signoff. **Donale Wright** holds down the weekends. The format of the station is MOR, but we're playing about 30 percent of the Hot 100 Chart, a few oldies, and some modern country

★ ★ ★

Bob Sherwood is leaving WRIT AM in Milwaukee, where he has been assistant program director and air personality. His number is 414-327-1642 and he's looking. Bob once programmed KROQ-AM in Sacramento. Good man... **Pat Vorwerk** has joined KPFF-FM in Los Angeles, as an air personality and producer 6-9 a.m. He has been conductor of the Pacific Singers. KPFF-FM's resident vocal ensemble, which he formed in 1967... Lineup at WRCP-AM

(Continued on page 35)

Soul Singles

Billboard SPECIAL SURVEY for Week Ending 10/28/77

★ **STAR Performer**—LP's registering greatest proportionate upward progress this week.

Week	Last	TITLE-Artist, Label & Number (Dist. Label) (Publisher, Licensor)	Weeks on Chart	Week	Last	TITLE-Artist, Label & Number (Dist. Label) (Publisher, Licensor)	Weeks on Chart
1	1	I'LL BE AROUND Al Martino 2904 (Bell/Sony/Associated, BMJ/Bell/Sony, BM)	11	25	26	IF YOU LET ME Sally Stoney, Tammy 54222 (Mercury) (Jobete/Sony, Arista, BM)	7
2	2	FREDDIE'S DEAD (Thema From) Curtis Mayfield, Chess 1975 (Buddah) (Curtis, BM)	12	27	14	A LOVELY MAN Ch-Lite/Invicta 55482 (Jullien/Star), BM)	5
3	3	USE ME Bill Withers, Sussex 241 (Buddah) (Intertone, BM)	13	28	37	I'M STONE IN LOVE WITH YOU Slyvia, AVCO 4603 (Bell/Sony/Associated, BM)	5
4	4	WOMAN DON'T GO AWAY King Floyd, Chennaville 443 (Cotillion) (New-Jaffee/Bell, BM)	10	29	28	STYCHES ARE NEVER LOVELY Carnegie Brothers, Capitol 9047 (United Arista 50954 (Horn/Stepano, BM)	5
5	5	BEN Michael Jackson, Motown 1207 (Jobete, BM)	11	30	32	THAT'S HOW LOVE DECEITS James Jamison, Warner 1201 (Jobete, Arista, BM)	6
6	6	GOOD FOOT, PART 1 James Brown, Polydor 14139 (Gower/Rainbow, BM)	12	31	30	GUILTY Al Green, Ball 45-258 (Trautman/Screen Gower-Columbia, BM)	6
7	7	ONE LIFE TO LIVE Manhattan, Decca 139 (Shirley/King) (Fort Continuation, BM)	13	32	31	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) Laura Lee, Hot Wax 7207 (Buddah) (Gold Warner, BM)	7
8	8	EVERYBODY FEELS THE FOOT Main Ingredient, RCA 74071 (Intertone, BM)	16	33	1	IF YOU LOVE MORE THAN YOU'LL EVER KNOW Donny Brattton, Arco 6903 (Sax Label, BM)	2
9	9	BEAT SITTER Shirley & Billy, Arston 4614 (Atlantic) (Shirley, BM)	6	34	36	ENDLESSLY Morris Stachurski, Vite 01052 (Vox, BM)	7
10	10	(IT'S) THE WAY NATURE PLANNED IT Four Tops, Motown 1210 (Epic Arista, BMJ/Belco, Arista, BM)	13	35	36	BACK STABBERS Orion, Philadelphia International 73517 (CBS, Associated, BM)	17
11	11	WHY CAN'T WE BE LOVERS Dionne Warwick, Invictus 9125 (Capitol) (Gold Forever, BM)	13	36	—	— ME & MRS. JONES Blair Packer, Philadelphia International 73521 (CBS, Associated, BM)	1
12	12	THINK (About It) Orion, Invictus 906 (Polygram) (Shirley/Belco, BM)	16	37	37	KEEP ON RUNNING Steve Norman, Hot Wax 84223 (MCA) (Sax & Van Shuck/Buck, Arista)	5
13	13	IF YOU DON'T KNOW ME BY NOW 3 (Three), Arista 1001 (New Line, Phil, International 73230) (CBS, Associated, BM)	13	38	39	INNOCENT TILL PROVEN GUILTY Judy Huxtable, Arco 6904 (Sax/Buddah) (Gold Forever, BM)	7
14	14	FOOL'S PARADISE Slyvia, Price 1001 (NGM) (Sax's Tracks, BM)	13	40	41	I JUST CAME TO BE THERE Independents, Wange 11246 (Scepter) (You Children's Music, E-Chart)	7
15	15	A MAN SIZED JOB Deshaul Coleman, Westbound 206 (Cherry- Jama) (Ordine-Birdsong, BM)	4	41	42	THEME FROM "THE MEN" Harris, Eterna, Enterprises 00518 (Sax/Voli) (Epic/Mercury/Invictus, BM)	1
16	16	SWEET CAROLINE Sally Stoney, Arista, United Artists 50946 (Shirley/Belco, BM)	10	42	43	IS HEAVEN TO GO Paradise, Win or Loss 225 (Cotillion) (Cotillion, BM)	3
17	17	SMOKER (Peace From "Slaughter") Sally Stoney, Arista 1360 (Invictus/Jobe, BM)	7	43	44	IF YOU HAD A CHANCE TO KNOW Tyneia West, Arco 4315 (Brunswick) (Jullien- Star, BM)	5
18	18	SLOW MOTION, PART 1 Johnny Williams, Philadelphia International 73230 (CBS, Associated, BM)	13	44	45	I CAN SEE CLEARLY NOW Johnny Williams, Arco 5-10002 (CBS) (Columbia, BM)	5
19	19	22 DEDICATED TO THE ONE I LOVE Temposax, Wax Produce 11808 (Sax) (Columbia, BM)	13	45	46	MY DING-A-LING Chuck Berry, Chess 2311 (Arista, BM)	5
20	20	HONEY I STILL LOVE YOU Mark IV, Mercury 72319 (Algo) (Sullivan-Hemmond, BM)	11	46	47	HAVE THE BEST MAN WIN Gloria Naylor, Arco 5-10022 (CBS) (Burger/Chappell, Arista)	6
21	21	MY MIND RECKONS TELLING ME Johnny Williams, Philadelphia International 73230 (CBS, Associated, BM)	8	47	48	THANKS I NEEDED THAT Gloria Naylor, Arco 5-10022 (CBS) (Gold Forever, BM)	7
22	22	MY MAN IS A SWEET MAN Mellie Jackson, Spring 127 (Polygram) (Gower/Belco, BM)	13	48	50	MISTY Sam Smith, Sound Stage 7 1500 (CBS) (Associated, BM)	2
23	23	STOP DOGGIN' ME Johnnie Taylor, Price 0142 (Grove/Invicta/ First International/Conceptor, Arista)	13	49	—	— LOVE JONES Brighter Side of Darkness, 20th Century 2002 (First Fantasy/Debuta, Sax)	1
24	24	PAPA WAS A ROLLING STONE Temposax, Gandy 7121 (Motown) (Arista, BM)	13	50	—	— NO TEARS IN THE END George Washington, Jr., Kudu 909 (CPI) (Arista, BM)	1

Billboard SPECIAL SURVEY for Week Ending 10/28/72

BEST SELLING

Soul LP's

★ STAR Performer—LP's registering greatest proportions above program this week.

This Week	Last Week	TITLE—Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number	Weeks on Chart
1	1	SUPERFLY Curtis Mayfield/Soundtrack, Curtin CS 8014 (S) (Buddah)	3	26	21	UPON HIM PAMOLAS Ramsey Lewis Trio, Columbia KC 3106	3
2	2	ALL DIRECTIONS Temperance, Gordy G 962 L (Motown)	3	27	29	SPACE OF LIFE Jarry Butler, Mercury SRM 2-7502	3
3	3	BACK STABBERS Cajays, Philadelphia International KC 31712 (CBS)	3	28	27	THERE IT IS James Brown, Polydor PD 5028	3
★	7	NATURE PLANNED IT A. T. Train, Motown M 748 L	3	29	30	FIRST TAKE Roberta Flack, Atlantic SD 8230	3
5	5	STILL BILL Bill Withers, Sussex SXS 7014 (Buddah)	3	30	30	SOUL CLASSICS James Brown, Polydor SC 5401	3
★	9	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KC 31648 (CBS)	3	31	32	LET'S STAY TOGETHER Al Green, M. S.M. 32070 (London)	3
7	4	BEN Michael Jackson, Motown M 755 L	3	32	31	FLYING HIGH TOGETHER Smoker Robinson & The Miracles, Tania T 318 L (Motown)	3
8	6	BERNIE Bernina Jackson, Motown M 752 L	3	★	43	GREATEST HITS Cliff-Cliff, Brunswick BL 754184	2
★	11	IF LYING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Epic RSO 2292 (Cap Volt)	3	34	33	CHICAGO V Chicago, Columbia CS 31120	3
10	8	ROBERTA FLORES & DOROTHY HATHAWAY Atlantic SD 724	3	35	39	LOVEMEN Temptations, Gordy G 961 (Motown)	3
11	10	LONDON SESSIONS Chuck Berry, Chess CH 6002	3	42	41	CAN SEE CLEARLY NOW Johnny Nash, Epic KC 31607 (CBS)	3
★	18	PLAY THE BLUES FOR YOU Albert King, Stee SPS 3009	3	43	42	MUSIC IS THE MESSAGE Kool & the Gang, Del-Fi DE 2011	3
13	13	CORNELIUS BROS. & SISTER ROSE United Artists UA 5568	3	38	40	THE BEST OF OTIS REDDING A&M SD 2-801	3
12	12	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	3	★	41	I'M STILL IN LOVE WITH YOU Al Green, M. S.M. 32074 (London)	1
15	15	BITTER SWEET Main, Vanguard, RCA LSP 4077	3	40	35	BEAUTIFUL/RESPECT YOURSELF Staple Singers, Epic SPS 3003	3
16	14	A LOVELY MAN Cliff-Cliff, Brunswick BL 75459	3	41	40	LOVE, PEACE AND SOUL Honey Cone, Hot Wax HL 712 (Buddah)	3
17	17	AMAZING GRACE Aratha Franklin/James Cleveland, Atlantic SD 2100	3	★	47	SPREAD THE WORD Patterson, Capitol ST 11101	3
18	15	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	3	★	50	HEADS Osslie, Decca DL 7-5368 (MCA)	2
★	24	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	3	44	34	Think (About It) Lyn Collins, People PE 5602 (Polydor)	3
20	22	MUSIC ON MY MIND Sleazy Wonder, Tania T 314 L (Motown)	3	45	36	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	3
21	19	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	3	47	37	AL GREEN Bell 6076	3
22	23	GUESS WHO S.S. King, ABC A&C 759	3	47	41	SHAFY Izhar Hovav, Enterprise ENS 2-5002 (Cap Volt)	3
23	23	UNDERSTANDING Bobby Womack, United Artists UAS 1577	3	★	48	HOLLYWOOD Crosby, McMillan WM 1181 (Motown)	1
24	26	BUMP CITY Tower of Power, Warner Bros. BS 2616	3	48	46	BLACK MOSES Izhar Hovav, Enterprise ENS 2-5002 (Cap Volt)	3
25	20	ALL THE KING'S HORSES Gower Washington, Jr., Kudu KU 07 (CTI)	3	★	50	PEOPLE—HOLD ON Eddie Kendrick, Tania T 314 L (Motown)	1

★ Continued from page 34

FM in Philadelphia under general manager Carl E. Hirsch includes Bob Lockwood 6-10 a.m., program director Jim Fidele until noon, Pete Edwards noon-3 p.m., Bob Rose 3-6 p.m., the syndicated Ralph Bunch show 6-7 p.m., music director Jack Gillen 7-midnight, and Tom Green in the all-night slot.

★ **Skip Robinson**, 891 Penn Ave., N.E., Atlanta, Ga. 30309, writes: "I would certainly be a novel idea to organize a regular or semi-regular network between those of us who are licensed hams. I've been a ham since since I was 11 years old and am building a 1 KW single-sideband transmitter to operate on 20 and 40 meter bands. My call letters are WSAQH/4. As soon as I'm operational, I'll try to put some work into a network."

★ **Paul Ward**, who'd been with KBIG-AM, Los Angeles, is looking for an MOR or country position, either as air personality or program director or both. You can reach him at 213-666-7444. . . **Frank J. Frank** (Waboo) Accorino reports that he's now at KSLO-FM, St. Louis, the new Bartel rocker, working part-time "high pay as well as KOAM-AM in Pittsburgh, where I work; in fact, a bit better." . . **Shadon Stevens** has resigned as program director of KRLA-AM in Los Angeles but will continue on the air. New program director is **Raf Foster** who, you'd think, would have better things to do. Anyway, Shadon is the latest in a long line of program directors at the station when, in my opinion, it's the management that has been slowing the station down. I think they're content to remain in limbo. And the Federal Communications Commission seems no nearer deciding the question of ownership. But then, it's difficult to really achieve anything with a station when you don't know who you belong to and when you don't have a driving force at the top. But, in any case, programming will alter again.

★ **Charlie Van**, program director of XELO-AM, P.O. 188, El Paso,

Tex. 79910, pleads for rock records, which should tip you off, of course, that something is in the wind for the station. . . **Johnny Farrow**, music director of KVEG-AM-FM in Las Vegas, reports that the non-stop adult music format of the station, just launched a week or so ago, is quickly catching on. "The soft rock and balance music sound is a great new entry into the local scene," he says. He's inaugurating a series of music spectacles featuring name recording stars appearing in the main show rooms and lounges. **Tony Bennett** and **Count Basie** kicked off the series from the Las Vegas Hilton. Upcoming music spectacles will include **Jerry Vale**, **Sands Hotel**; **Johnny Mathis** and **Erroll Garner**, **Sahara Hotel**; **Glen Campbell**, **Las Vegas Hilton**; **Steve & Eydie**, **Casino**, and many others. "The idea of the music spectacles, of course, dates back to WNEF-AM in New York, once programmed by **Dick Carr**, who is now general manager of KVEG-AM-FM."

★ **WHEX-AM**, Columbia, Pa., needs an air personality; format is older. **Des Lee** has been named vice president in charge of European Production for **Kip Walton Productions**. **Kip Walton** will headquarter in London and be producing film and tape segments for syndicated TV rock show "Supers of Rock" syndicated by **Kip Walton Productions**. . . **Bob Cade**, 707-402-4771, needs Top 40 jobs; has worked **Monterey** and **Albuquerque**. . . **Bill Grier** announces that college students have to pay only \$50 to register for his Nov. 30-Dec. 2 Radio Program Conference, St. Francis Hotel, San Francisco. Small market radio representatives pay only \$75. Regular fee is \$125. **B. Backmaster Fuller** will be keynote speaker. To register, write **Gavin** at 114 Sansome St., San Francisco, CA 94104, and he'll send you registration forms. Should be a good meeting this year. Be there if you can. The little old beer-drinker in the corner will be me.

★ **Whuppi!** After going to the trouble of mentioning **Paul** of **XELO-AM**, P.O. 188, El Paso,

(Continued on page 46)

New Religious Record Label

FREEVILLE, N.Y.—New Song Productions, which is involved in providing religious teaching tapes, will be the springboard for a new label called **New Song Records** and one of the first releases will be the soundtrack of the religious film "Because I Am."

The complex, which operates a Love-Inn self-help center here, also does the syndicated "Scott Ross Show" which is provided from each week to around 120 radio stations; the Ross show is a soft-sell religious and anti-drug show featuring rock music. The Oct. 28 show will feature a full live concert of **Paul Stackey** recorded at Carnegie Hall, New York, and **Warner Bros. Records** is considering releasing the tapes later as a 2-LP set.



THE FIFTH DIMENSION has instituted an accolade of its own: the golden ear award with **Bell Records** executives **John Ronica**, left and **Ivy Siegel**, right front, the first recipients. The vocalists came up with the award after receiving a gold disk for "Last Night I Didn't Get to Sleep at All."



SAMMY DAVIS JR., who will be starring in television commercials for **General Electric's** audio electronics products this fall, is presented with a free standing, tri-mode stereo component system by **Hicks Waldron**, vice president, consumer products group, at the recent **Consumer Electronics Show** in Chicago.

THE LATIN EXPLOSION IS HERE!

**And Billboard Lights the Fuse
with a Latin Music Special
Beginning in the
November 11 Issue.**

Coming November 11, Billboard Magazine will unveil a Latin Music Spotlight with a 3-column special titled "THE LATIN EXPLOSION."

"THE LATIN EXPLOSION" special will be the foundation for a regular Billboard section on Latin music that will feature THE HIT LATIN MUSIC CHARTS AND REGULAR COVERAGE OF THE 6 KEY LATIN MUSIC MARKETS WITHIN THE UNITED STATES.

"THE LATIN EXPLOSION" will focus on the sounds that are popular in these markets and what's popular in the United States as a whole. You'll get firsthand knowledge on how Latin music is recorded, produced and marketed, as well as valuable information on:

- The Latin radio scene
- The Latin ballroom scene
- TV as a breakout medium for Latin music

The popularity explosion of Latin music is spreading rapidly across the United States and Billboard's 33,000+ readers will be right on top of it.

With that kind of readership, you can't afford to pass up this opportunity to let the industry know what you're doing.

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SPOT CHECK

Rip Shortage of Christmas Material For Campus/Young Adult Locations

By EARL DUSTON

CHICAGO—The most successful commercial holiday of the year proves a dud for campus/young adult locations, because of a shortage of appropriate Christmas records, according to programmers spot checked recently.

One encouraging note is the early appearance of one jukebox title strip (sheet listing 100 standard titles (Billboard, Oct. 21), among them a few that can be spotted in shops near campuses or those frequented by young people.

But programmers say they need more titles.

Many only order fill-in, or novelty titles, and depend on older standards to fill the three or four spots allotted on boxes.

The time is so short and the records don't get worn out, so we just use them again year after year. Also, we try to place songs that are more seasonal so they can stay on the boxes longer, like "Winter Wonderland," said Lois Testa, Tenth Avenue, North Bend, Neb.

No Stock

Another problem noted by Norman Pink, president of Music Operators of Minnesota and manager of Advance Music in Minneapolis,

is trying to reorder records that have been successful Christmas tunes in the past. "We'd like to get a Ramsey Lewis LP, and a Johnny Mathis extended play, but neither is available anymore," he said.

The same complaint was expressed by Brenda Dooley, South Hill Music, Va., who would like to get "Snooky's Christmas," and "Jingle Bells," by Booker T. and the MG's.

"While 'White Christmas' proved to be the biggest record in all locations for Frank Fabiano, Buchanan, Mich., Brenda Dooley reported that she will not place it, as it 'gets no play from the young people.'

Another type of Christmas record that is not being placed in campus locations is Christmas hymns. "We won't place them in campus or bar locations, but they do get play in lounges," Pink said.

Yea

Pink analyzed the student problem as being twofold: campus locations have campus before Christmas and don't return until after, but one-stop don't make Christmas records available until the last of November, allowing no time for exposure before the three-week season is over.

Records that Pink plans to repeat this year are: Brenda Lee, "Rock Around the Christmas Tree"; Bobby Helms' "Jingle Bell Rock"; Bing Crosby, "White Christmas." Other fill-ins include "Drummer Boy," Harry Simons' "Chorus," Banjo Paterson' melody, Scandinavian Christmas songs; Guy Lombardo and Margaret Whiting; Louie Wonder, "What Christmas Means to Me" and David Seville, "The Chipmunk Song."

"We find that restaurants get the best Christmas play, with the emphasis on nostalgia, like Guy Lombardo and Margaret Whiting. I think these days more younger people appreciate artists from 10 years ago," Pink said.

Miss Dooley finds that other young adult spots pick up the slack from the campus records in recreation centers, pool halls, restaurants, and truck stops pick up the play.

She plans to place only those songs that have proved big in prior years, like Bill Robin's "Rocking Bells," Elvis Presley, "Blue Christmas," Buck Owens, "One of Everything You've Got," Charles Brown, "Merry Christmas, Baby" and "Please Come Home for Christmas."

PROGRAMMER'S POTPOURRI

Jukebox LP Firms Bow 7 EL Packages

CHICAGO—The nation's two major jukebox album producers are concentrating on material offered by selected jukebox programmers—easy listening, Gold, Easy Disc, Englewood, N.J., released three albums by Bobby Vinton, Boots Randolph and Mitch Miller. The LPs are United, Danbury, Conn., released four by Earl Grant, Freddie Martin, Sammy Kaye and Warren Covington and the Tommy Dorsey Orch.

United: "Sensé With a Kian" KE 1140—Remix of Wonderful Sound's Breakin' My Heart/You Leaving us to You" b/w "Come Softly to Me" b/w "You're the One Who's Missing." World of Blues Randolph, Vol. 11 2 30943—"Who Can I Trust You?" b/w "Don't Know Me/Love Is Blue" b/w "Theme From 'Black Orpheus' (Whitely Lumsden/King of the Road)." Miller KE 119—"Swing! Gently! Can't You See Me/You're the One Who's Missing." Easy Disc: "At the End of the Rainbow." Martin "Most Requested" b/w "Lara's Theme From 'Dr. Zhivago' b/w "A Day in the Life of A Fool." Kaye

"Dance to My Golden Favorites" 17—"Harbor Lights/Albino, Ga./Room Full of Dreams." b/w "It's Not Fate, It's My All Over Your Face" 200. "A Baby Wasn't Given Baby" 201. "The Road Don't Care" 202. "I'll Be There for You" 203. "I'll Be There for You" 204. "I'll Be There for You" 205. "I'll Be There for You" 206. "I'll Be There for You" 207. "I'll Be There for You" 208. "I'll Be There for You" 209. "I'll Be There for You" 210. "I'll Be There for You" 211. "I'll Be There for You" 212. "I'll Be There for You" 213. "I'll Be There for You" 214. "I'll Be There for You" 215. "I'll Be There for You" 216. "I'll Be There for You" 217. "I'll Be There for You" 218. "I'll Be There for You" 219. "I'll Be There for You" 220. "I'll Be There for You" 221. "I'll Be There for You" 222. "I'll Be There for You" 223. "I'll Be There for You" 224. "I'll Be There for You" 225. "I'll Be There for You" 226. "I'll Be There for You" 227. "I'll Be There for You" 228. "I'll Be There for You" 229. 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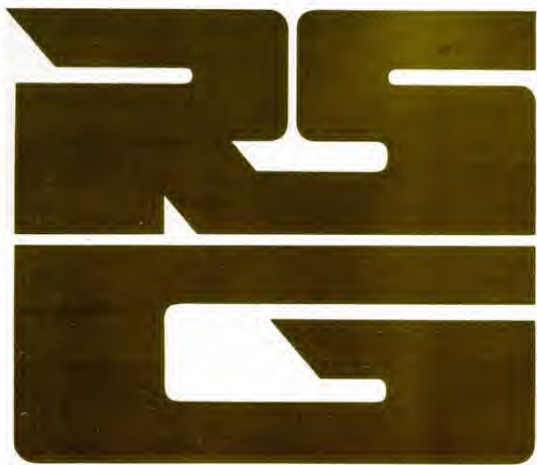
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The Robert Stigwood Group Limited

67 Brook Street, London, W.1., England

Record Industry Healthy

By BRIAN MULLIGAN
Editor, Music Week

Ten years ago this month, the Beatles hovered impressively around the lower reaches of the British Hit Parade with their first single "Love Me Do." Ten years ago, four companies, the British-owned EMI, Decca and Pye, plus the Dutch-based Philips, controlled the industry. Ten years ago, manufacturers sold \$43.5 million worth of records into the shops, nearly two million 78 rpm disks were pressed and singles outsold albums in a ratio not far short of 3:1.

But a managerial decade, since Messrs. Lennon McCartney, Harrison and Starr ignited the global record industry, the times they've been a'changin'. London, from relative insignificance, has taken its place as one of the major creative music capitals, ranking—and sometimes outranking—New York and its latter-day successor Los Angeles.

It's possible, had there been no phenomenon, that

London would have remained on a par with, say Paris, Berlin or Rome in its potential to influence trends and set the pace. But thanks to the triumphs of the Beatles who since October 1962 have sold 85 million albums and 125 million singles around the world, a spotlight was focused on the British capital which gleams as brightly today as it ever did.

A glance at the Billboard charts reveals the continuing mighty sales potential of British product in America. A recent count revealed that of the Top 200 albums, around 50 originated from London, involving both British and American artists.

Over the years, London has become increasingly attractive for the Americans. Their interest has manifested itself in the capital investment of RCA and CBS, with their own totally vertical operations, the establishment as a potent U.K. force of the WEA companies, the notable

presence of MCA and A&M, the most recent and impressive entry as an independent by Bell, and the choice by Paramount of London as a base for international affairs. A final conclusive ratification of London's place on the talent map was provided during the summer when the CBS-Columbia Group spent an estimated \$750,000 to stage its international convention in the city. The talent being unearthed by local producers remains provocatively appealing to American companies and certain jet-setting presidents who form what is familiarly known as the "London brigade" commute between the home office and the local branch as though the Atlantic didn't exist.

Spurred on by the aggressive presence of the Americans and the efforts of some go-ahead independents like Island, Chasme B&C and Fly/Cube, the

(Continued on page L-14)

Space Program Turns in the Sales

By BRIAN MULLIGAN

Notwithstanding a typical wintery excuse of a British summer, the sun never stopped shining on the British record business in what has been one of the most extraordinary sales spells of all time.

At a time when by all traditional precedents, the U.K. record-buying public should have been counting its new pennies in an attempt to decide whether to buy a new pen or a swimsuit for local seaside vacations or saving laissez-faire money for spending in some Mediterranean sunspot, sales of records maintained a furious pace right through the holiday season.

Indeed, after a near-stagnant 1971, this year could easily see the British record market zoom up to the 125 million mark at manufacturers' prices, something like a \$17.5 million boost over last year's figures.

Of course, it's been the Year of the Teenybopper, when the industry rediscovered the existence of the screamers, largely asleep by previous intellectual heaviness, thanks to the emergence of the likes of Marc Bolan, David Cassidy, Donny Osmond, Slade and the Sweet. They started hearing music they liked again, performed by heroic figures with an aura of stardom around them. So the youngsters went back into the shops, first to buy the singles—four million more in the first six months than in 1971—and then the albums.

But while the manufacturers were preening themselves at having reactivated the teenybopper, three firms specializing in the mass merchandising of kitchen and household gadgets were showing the way to bring a lot of new customers into the record stores.

First K-Tel, a Canadian-based firm which had tested the market by merchandising a few million clothes brushes, zoomed in with a compilation album of 20 tracks comprising original hit singles, offered it for sale at \$5, and promoted it almost exclusively through television advertising. Hot on the heels of K-Tel came Arcade, a company set up by Americans, Michael and Larry Levene and Laurence Myers, a smart young London accountant turned manager who runs the British end of the Gem Tobo Organization, offering a similar compilation album, to be followed in September by Ronco, another American company, also packaging a diverse collection of ex-Top 50 singles.

The Americans rushed in where the British manufacturers had feared to tread, mainly because of the colossal cost involved in relation to returns, and each spent over \$100,000 dollars apiece on looking advertising on the British commercial network.

Public Reaction

No doubt to the chagrin of those who had doubted the sales potential of albums consisting only of exhausted hit singles, all have achieved outstanding success. Indeed, with the first K-Tel and Arcade albums selling 500,000 copies apiece—a figure rare in Britain even over a long period, but unheard of in the span of a couple of months—the enthusiastic public reaction has caused some pondering among the major manufacturers who, with the benefit of hindsight, are now wondering whether the exercise would not have been better conceived as a joint industry venture.

Certainly, there's no doubt that at the end of 1971, the writing was on the wall that to maintain some significant growth it was essential to uncover a new

buying public. Sales, despite price increases, had shown a discouraging \$10 million increase over 1970—but although a few enlightened souls had suggested a combined campaign to promote records on a broad front, the idea was not taken up.

If the TV merchandisers have done nothing else, they have reached a vast number of record buyers, previously untouched by the accepted promotional channels of press and radio. And in consequence, at a time when sales should have been at their lowest, dealers were reporting business at peak level, pressing plants were working flat out and everybody should have been happy.

However, despite the fact that there was little or nothing to lose by leasing amortized singles to the merchandisers, the British companies, with typically traditional reluctance to adapt to anything new, at first turned their backs on K-Tel when initial approaches were made to obtain product.

Of the major companies, only CBS—which had previously been associated with K-Tel in other countries—and EMI were ready to back these industry interlopers.

Skeptics felt that K-Tel couldn't possibly succeed in selling a collection of old hits as a full price \$5 album, especially when the target was 500,000 albums. But the skeptics were proved wrong when the "20 Dynamic Hits" LP cracked into the top spot in the Music Week Top Albums chart after a couple of weeks, and remained there for the next nine weeks—to be succeeded, ironically, by Arcade's "20 Fantastic Hits," which also held on for the next two months.

It was interesting to note that companies which had turned down K-Tel's approaches for product on the grounds that there was nothing in it for them, were better disposed towards the concept when Arcade made the rounds, while latecomers Ronco with "20 Star Tracks" found those companies not previously committed quite eager to do business. Of all the British companies, only Decca, with a fair investment in re-packaged material, has so far fought shy of climbing on the bandwagon.

Market Saturation

The question for the future is—will TV merchandised albums become an accepted part of the British record scene?

Signs are that they will be around for sometime to come, although with three companies in competition CBS's always the possibility of the market becoming saturated with compilation albums and reacting against the concept. Additionally, of course, there are only a limited number of hit singles available which can be utilized in the makeup of the LPs.

There is certainly some doubt as to whether the early volume can be maintained, especially as the merchandisers first the need to spread their nets wider to acquire product, and put together their packages from non-hit material.

Arcade's Michael Levene thinks that they will continue so long as record companies are prepared to supply material, but concedes that a change of focus may be necessary. K-Tel, for instance, went with a second package comprising a "Hits of the Fifties" selection provided by the CBS catalog, while Arcade is looking towards packaging favorite film themes and show tunes



THE MEN behind Arcade—Larry Levene, left, Laurence Myers and Michael Levene.



CBS SINGER Colin Blunstone, center, recently presented executives of K-Tel with a silver disk to mark sales of the first 250,000 copies of the "20 Dynamic Hits" album. Left to right are Mark Rosenfield, K-Tel U.K. sales director; Walter Yetnikoff, president CBS International; Raymond Kieves, K-Tel International vice-president; Ian Howard, K-Tel U.K. managing director and Dick Asher, managing director CBS U.K. The album went on to sell 500,000 copies.

In the future to supplement the occasional original hits albums.

But all three merchandisers are conscious of the need to maintain standards, both in production quality and the critical mix of titles. It's felt that it would only require one slow-moving album to see the bubble punctured, for once dealers find that saturation TV promotion isn't paying off, that orders in packs of 25 or 50 records are not being shipped, then no matter what comes later it will be given a cool reception by the trade.

But possibly, if that time ever comes, they will by then have made their killing and moved on to promotion of their clothes brushes and automatic button fixers, leaving records to the record companies.

For the time being, however, the record industry end retail trade in the U.K. has to thank them for a significant contribution to a memorable sales year.

The Common Market and Performing Rights

By NIGEL HUNTER

Britain's official entry into the European Economic Community—the Common Market—now seems a foregone conclusion at this September time of writing. The necessary legislation has been passed in the Houses of Parliament for our admission next year, and only the statutory formalities remain, despite continuing agitation by Common Market members for a referendum along the lines of that recently conducted in Norway which resulted in a sizeable public majority against that country becoming a member.

The implications of the U.K.'s entry for the music and leisure industry are largely imponderable at this stage. The country's record companies have been geared for operation along Common Market lines for years now, with the majors having branches or affiliates in the key countries of the European mainland and most of the smaller labels making deals as and where possible and suitable. The same applies to the U.K. music publishing fraternity.

UA Records U.K. chief Martin Davis doesn't anticipate any appreciable changes during the early stages of Britain's CM membership.

"We'll still have the problems in Europe that don't exist in the States," he said. "Common Market membership won't remove barriers like different languages. But it should result in more economic forms of distribution and manufacture on a centralized basis, and I hope the British majors will regard the Common Market as one territory in their thinking rather than as individual countries."

Davis believes there will be definite advantages accruing from U.K. membership over a period of time, provided attitudes and enthusiasm are right. Simultaneous releases of product on a wide scale could be developed with heavy promotion mounted at the same time in all countries. He sees multi-lingual sleeves as a useful innovation for middle-of-the-road and budget price repertoire, but not for rock albums.

"I think the Common Market benefits will be in the medium and long term," Davis stated. "Large companies with operations in European territories could gain a lot of benefit if they're far-seeing enough, particularly British ones. There's a little sub-album of the music publishing industry of some of our people in comparison with the Continentals, who are more on the ball."

Polydor's U.K. chief John Funn agreed with Davis to the effect that there will be little discernible difference in the music business immediately following Britain's entry into the Community.

"It will be just like resale price maintenance in that respect," he commented. "People said it would be the

end of the world when it was abolished, but in fact nothing happened."

"But over a period of time, the trend already occurring will continue. We have in Britain the cheapest retail record prices, excluding tax, in Europe, and the French are the only ones near us in this respect. The margin in money received here by dealer and manufacturer is less than in any other country, so there will be a raising of prices toward average level of the Common Market countries. This process will probably spread out over two years or so."

Reverse Situation

"When we are level, we'll be in a reverse situation to that pertaining to date. Records will be imported here from Holland and other lands like Germany, particularly those by Continental artists who are released there quicker than in the U.K., and we could be faced with discounting problems. If a wholesaler exports from the Continent and sells disks lower than can be done here, the situation will have to be controlled in some way."

Funn regards the Common Market prospects as good in the short term, and unpredictable and problematical at longer range.

But it's desirable from all points of view. We could find manufacturing centers growing up, perhaps two types supplying product for branches around Europe including the U.K., provided freight routes and similar matters can be arranged."

Ian Raulo, head of the WEA operation in Britain comprising Warner Bros., Elektra and Atlantic, is optimistic about the long-term Market prospects, anticipating an expansion of promotional exposure which product is already getting in Europe via the BBC, and the growing and press, which all reach deep into the Continental mainland.

"I think it's going to help talent, and eventually it could mean a reduction in prices," he added. "There could be much bigger pressing runs on records, and therefore a better price which can be passed on to the public, but this won't be one of the immediate consequences."

Dutch-born Gerry Oord, recently appointed managing director of EMI Records after a distinguished career heading the Bovaome operation in Holland, is understandably enthusiastic about the Common Market possibilities as a mainland European.

"It is going to help tremendously," he declared. "In the past I have supervised EMI's German activities and had contact with the Scandinavian scene as well as working in Holland, and the Common Market should bring

the whole Continent together in terms of promotion and marketing, resulting in better efficiency. I'm trying to use my experience now to implement that from here."

"England has been standing alone in her marketing and promotion philosophy with an attitude generally that product from foreign sources will not sell. I don't agree because I think music will sell to everybody if it's promoted and marketed in the right way, particularly if one uses the immense potential that EMI Records has with its international sales-up."

MCA U.K. chief Derek Evaratt doesn't anticipate any immediate changes following the U.K. entry, and emphasized that the major disk companies have been established in one form or another on the European mainland for some time.

"The music common market has been around for a long time," he commented.

Gaetano Bridge, director of the British Phonographic Industry organization, also made the point that the leading British companies are already established in Europe. He thinks the main effect on the leisure industry will be a rationalization of the number of manufacturing companies.

"We must welcome the EEC entry," he said, "as a means of reducing barriers and tariffs."

PRS Involved

Songwriters and publishers are also involved in possible CM developments, and the Performing Right Society has been making preparations for Britain's entry. Full (voting) members of the PRS will soon be receiving some important proposals from the society's general council for amending its Articles of Association.

The changes envisaged are largely inspired by the need to harmonize with the EEC, and the proposals, which will be put to a general meeting of the society in London on November 30, include the following changes:

1. Writer and publisher members will have the right to "opt out" at three-yearly intervals starting from the election to membership instead of the seven-yearly intervals from a fixed date provided at present.

2. The present provisions whereby members obligatorily assign a whole package of rights (public performance, broadcasting and diffusion by wire) to the Society for the whole world will be replaced by more flexible provisions whereby members could, by agreement with the Society, assign specified rights for limited territories.

As another consequence of Britain's impending EEC entry, the PRS is negotiating new reciprocal agreements with societies in countries already in the Market, whereby the present system of its artists' royalties by each society to the other will be replaced by a non-exclusive assignment (similar to those between ASCAP and its affiliated societies).

Under the new agreements, in theory and subject to some special provisions for compensation in respect of administration costs, each society will be free to license its artists' works to its affiliated societies. Conversely, agreements with societies in the EEC will be amended to remove the present obligation of these societies to obtain the consent of PRS before electing a British national to membership (whereas the PRS is not obliged to elect a member of PRS). Similarly PRS will not in future have to seek the consent of SACEM or GEMA, for instance, before electing a French or German national.

These proposed changes in the PRS Articles and reciprocal contracts are being put forward in the light of a decision last year against GEMA by the EEC Commission under Article 85 of the Treaty of Rome, which found that

(Continued on page L-14)

Record Budgets

By REX ANDERSON

In the past years prices of budget albums have reached an all-time low with two firms releasing product at 49p for an album—about \$1.25 the price of a normal British single. The price is really amazing and is obviously only achieved by enormous sales and low profit margins.

But how do other budget companies see the future with such stiff competition? Pickwick is a company that is responsible for production and distribution of some well established labels like Hallmark, Allegro, RCA Camden and Marble Arch, all of which have just put up their price from 72p to 75p per album.

Managing director of Pickwick International is Monty

Lewis who agrees that he is in the volume business. "I would like to make it clear that all our records are the same quality as full price albums. We make money by not taking any risks. We follow trends and we won't issue any record that won't sell 50,000 in the first few months."

Pickwick's most successful series is Top of the Pops on Hallmark which appears about once every six or eight weeks with cover versions of a dozen top hits. Each issue sells 250,000 and in the first four years the title has been responsible for some 4½ million record sales.

After this, Pickwick's most successful product is that by name artists. There are Prasley and Raevon on the Camden label, Hallmark carries repertoire from the CBS catalogue and will shortly be releasing a Dionne Warwick album. On Marble Arch, Pickwick has Eytists like Donovan and Max Bygraves.

Says Lewis: "We are simply a merchandising operation... we have got this business off to a tail."

But having said that, how is he intending to compete with similar product at 49p? Says Lewis: "We started in this business at 50p with much higher purchase tax than exists today. Nobody can make a record for 49p now using the class of artist that we use. We could issue a 45p label tomorrow but we don't want to be in the bottom half of the business."

150 Titles

But Saga seems to have solved that problem. Managing director Marcel Rodd lists several international stars who appear on his various 49p labels. They include Tony Bennett, Ray Charles, Segovia, Duke Ellington, Jimi Hendrix and Soreh Vaughn.

Handicrafts and Saga stretches to 150 different titles and in the first quarter of next year Rodd hopes to expand this to over 200 titles. Saga's secret is that it is almost entirely self-sufficient as a company and that it sells its product all over the world.

The company has its own printing and pressing plants, its own studios and its own wholesale and distribution set-up. The factory has a capacity for nine

A Billboard Spotlight on London

million albums a year working on two shifts. The plant is used to press records for EMI, Bell and many American major labels.

The men who first introduced the 49p album were Monty Presley, a former Pye director, and his partner Dave Miller. Miller, who started some years ago in the States and then Germany, renegotiated his contract with Pye in Britain and he and Presley then set up the Stereo Gold Award label which had been selling at 63p.

In July they relaunched the label at 49p, having established a new company, Damont Records. Pye continues to handle a portion of the label's output, and distribution continues through Record Merchandisers whose main customers are Woolworths and other chain stores.

The July releases included the existing 60 albums and three new ones, Soul Hits, Hammond Dence Party and Top 40. The new albums are cover versions of hit singles. Says Miller: "I was never satisfied with the original price. It never had a merchandising charm for me. Then Monty Presley and I bought the masters and we changed the price and the total marketing concept."

The significance of 49p for Miller is that it is less than the value of a 50p coin. An impulse purchaser may think twice before bringing in a £1 note but will casually spend a 50p piece.

Miller has been able to achieve this low price because of low overheads. He does not mind spending out on recording costs. He has just put the entire London Philharmonic on the label. The London Philharmonic will make a brand new recording of Tchaikovsky's 1812. But he works with a staff of only four people.

He is opening a new factory in Nottinghamshire next year and plans to sell three million albums in his first year. He says: "I don't think I'll ever have a staff of more than six. I know when the factory is running we will crack the five million record mark."

He adds: "If we did not sell a single record, we would (Continued on page L-14)

OCTOBER 28, 1972, BILLBOARD

MARKETED BY POLYDOR!

Surely anyone can sell artists like The Bee Gees, James Brown, Rory Gallagher, Isaac Hayes, James Last, The Osmonds, Stone the Crows, The Who . . .

Suppose that's why Polydor had four Number One singles in the U.K. already this year - more than any other U.K. Company!

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The Rise and Fall of the Studio Complex

By RAY HAMMOND

Three years ago it seemed like Christmas all the year round in the recording industry. In this atmosphere of optimism plans were laid for the building of studio complexes in London which would offer the seemingly insatiable producers, recording companies and artists a facility equal to any of the much vaunted American installations. The idea was that a single complex should house several studios, mixing rooms, cutting facilities, film facilities and even laboratory facilities. There were dozens of rumors about complexes being designed and financed but finally only a couple got off the ground.

Unfortunately the recording boom came to an end—just about at the time the complexes were opening. Naturally they enjoyed a brief flirtation period of about three months when the faltering industry gave them a try but their high rents and teething troubles soon made gaping holes in their progress towards income targets.

Command Studios in Piccadilly were the first of the giants to be opened in the autumn of 1970. They are situated in Piccadilly in premises that were originally BBC studios.

There are three main studios. Number One is suitable for full symphony orchestras, Number Two can accommodate up to 50 musicians and the third studio (opened only early '72) is designed for group use.

In addition to the studios are cutting rooms, editing rooms etc. and the studios boasted the most advanced technical specification in the world. Each studio is fully equipped for quadraphonic recording and the initial plans were for each studio to be 24-track.

"We think in the early days our publicity about advanced technical specifications frightened off more producers than it attracted," says former Command director Dennis Comper. "Producers want atmosphere and efficiency, most of them don't know a decibel from a dumbell."

Command had considerable trouble with equipment and although many very successful sessions came out trouble was frequent enough to become a risk.

Because of its failure to reach projected targets there was a major reshuffle of Command management. Managing Director John Mosely left and firing or quitings spread right down to the studio floor.

Today the studios are fully operational although rumors about its longevity are still circulating.

Almost a year after Command was launched Princess Margaret opened a three-quarter million pound studio complex for De Lane Lea Music.

The company took a bold step in situating the complex in suburban Wembley (avoiding the crippling overheads that must have beset Command) and hopes were high for the future.

But the out-of-town location didn't result in significantly lower studio rates. Teething troubles were absolutely minimal but the slump in studio bookings was hitting new lows and there was no spare work around for untried studios.

Like Command, De Lane Lea boasts three main studios, orchestral, medium size and group and several cutting rooms, editing rooms as well as full film and laboratory facilities but it has remained strictly 16-track and although all areas are equipped to be used quadraphonically only Studio One is on operational terms for quad.

But the work was slow in coming. During the first year the studios worked at 50 percent capacity and as former Studio Controller Dave Siddie explains: "It was a case of no one wanting to try new things first." Siddie has now resigned as Studio Controller although he retains his status as Managing Director of De Lane Lea Music. "I found it impossible looking after the administration and the technical side of the operation," he says. Now Siddie concentrates on the technical side of the operation and financial interests like the environmental are looking towards '73 for the indication of progress.

Independent of the slump in the industry, several mini complexes have been established or developed outside of London.

The most glamorous is The Manor. Housed in a 16th century Oxfordshire manor house there is one main studio with reduction and editing facilities currently being added. Records especially like the environmental approach to recording offered by this combination.

Since 1963 Rockfield Studios in Wales has been building up a clientele and in the last 18 months has added 16-track facilities, a lending strip, end stop over accommodation and they are now converting a quadrangle of stables into motel/recording studio type accommodation. Despite the drop in recording investment the studios have found enough encouragement for expansion.

So the massive investment by the City in the recording business has not had the foundation of granite usually required for the pioneer's home, having signed the personal approach coupled with imagination seems to be the answer—at least for the moment.

Larger Dealing in the Goods

This has been a growth year in all branches of the record business in the U.K. Suddenly the public seems to have money to burn, and seizing the opportunity by the short hairs, Mail Order has gone from strength to strength.

It is some time now since the lifting of resale price maintenance really opened the doors to mail-order houses in this country, but in the record industry it also cleared the way for the budget market which provided very stiff competition for established clubs like World Record Club, Reader's Digest and Time-Life.

Colin Hadley, now Pys sales director but still an expert in mail order after several years as head of WRC, was the man who found the answer. "The growth of the budget record market gave the old club approach a hemmering. That's when I formulated the record package concept at WRC."

Six records for £22.50 is a good deal for the collector who knows what he likes but is glad to save the time of going round record stores looking for it. Other companies in the MO sector will concentrate on specialist product at discount prices or on cover versions of a particular sound.

A new type of firm has sprung up this year. People like the Stereo Collectors Club and the Modern Music Library would not classify themselves as mail order. Their marketing is based on the sale of 100 or so standard titles in a job lot. The customer can take five years to choose them but he must pay for them in a

lump sum. A loan schema is available if he wants to spread the cost.

In this scheme, apart from a discount on the albums, is a free hi-fi unit, worth £250 or more, the number of records has to be required by depending on the customer's choice of unit.

Says Graham Pylous, MD of Modern Music Library: "We have here a fairly modern concept in marketing which has been brought over from Canada. Our basic aim is to give the customer 100 percent satisfaction. Ways of exploiting the cassette and cartridge market are already in hand."

Sales are attracted by advertising in the national press and magazines. The actual sale is made by a representative visiting the customer's home, having signed the agreement he is presented with vouchers for the required number of records and receives an updated catalog every other month.

Says Stereo Collectors Club managing director Ronald Meze: "I can afford to buy 1,000 albums of any one pressing. That gives me quite a purchasing power. There is no shortage of customers. We get 5,000 replies from one advertisement in the Sunday Times."

Among the biggest and most well established of the MO firms is WRC. Their present aim is to release four record sets a year. In fact it takes a year to find the product, market test it and gear up for a promotion. There are dry and wet tests. The dry test is normal market research.

(Continued on page L-6)

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"The Manor is an Alice's Restaurant that works out *"*
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"It was a shot in the arm for the whole concept
of recording studios when The Manor got under way *"*
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"It is most certainly a revelation in recording concepts *"*
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"It's the sort of place a musician takes his family to *"*
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"The atmosphere of The Manor, manipulated so innocently
by its female elements,
breaks down the space between us all *"*
Melody Maker

"Studio facilities are offered to artists unlike
anything previously conceived *"*
Melody Maker

"PEOPLE LIKE Cat Stevens, Viv Stanshall, Buddy Miles,
Stevie Winwood, Jim Capaldi, Roger Glover,
Paul McCartney all use THE MANOR *"*
Melody Maker

Mail Order

Continued from page L-6

Managing director Derek Sinclair discovered that this was not enough to establish the sales potential of a record set. He cites the example of Frank Pourcel, who, according to market research, had no potential whatsoever. Sinclair and his team could not believe that the public could ignore a musician of Pourcel's abilities. They came to the conclusion that the public knew and liked his music but did not recognize the name.

Wet Test

The wet test takes the form of a direct mailing to a selected area. The flexidisc forms a very important part of this test. It is only through this that WRC can prove that what is on offer really is Jim Reeves or Shirley Bassey and that the recording is not a cover version or badly produced.

So it worked with Pourcel. The flexidisc brought home to the public exactly what they were being offered and the resulting orders from the wet test proved to Sinclair that he had been right in obtaining the product.

Sinclair also says: "The volume of your response depends upon the quality of the mailing list you are using. We are constantly clearing our list and extracting duplicates, habitual returners, habitual slow payers and people who have moved."

Time-Life

Time-Life has been operating in Britain now for seven years and is concentrating on record sets of a particular style of music rather than name artists. The two current series are The Story of Great Music, which includes all the popular classics, and The Swing Era.

A volume consists of three or four albums at \$16 and a new volume in the series is released every two months. Says Bob Smith, who runs Time-Life in the U.K.: "A feature of our operation is that we include books with the record volumes." Customers can buy as many or as few volumes as they wish.

Ten years ago, the British arm of Reader's Digest extended its operation to include record packs. Says tape and record division manager David Britten: "The music we offer is aimed at the middle-of-the-road market." He stresses that in all his company's activities, nothing is decided, selected or released on record until exhaustive market research has been conducted into its potentiality.

Until recently RCA was the source of RD record packs, but the company now draws on a wider range embracing Decca, CBS, Pye and Polydor. Its customers are drawn from the RD book lists and additional sources stimulated by RD advertising in the national press.

RD sales are now running at 3½ million individual LP's a year. Britten declares that RD has had positive evidence of people buying record players as a direct result of wanting to own RD record packs. He says: "We've done well in the hardware market and we're in the process of transferring all our record repertoire to musicassettes. We are also looking at the possibilities of the cartridge market."

But RD will not be the first. The Audio Club of Britain has already established a cassette repertoire. Says general manager John Hollander: "It was an unknown market we were testing. We knew the number of cassette machines in the U.K. but there was nothing to show what cassette library the customers had built up."

Test Operation

Hollander has conducted an exhaustive test operation and he believes he has denoted the surface. "There is certainly room for expansion. The buying activity of the members we have is proportionately better than the record buying activity. There are not many shops stocking tape yet."

Product is easier to choose for cassette. Most record collectors would already have Brahms' Symphony No. 1 for example, but cassette player owners will not. "We don't have time to market research each item because we are working on a 28-day cycle. The appeal must be to the broadest market."

In the cassette catalog there are 33 full-price items and 10 at budget prices—all restricted to the Virgin labels. Members receive a new catalog every month and are required to pay within 10 days.

The sale of specialist product by mail is handled by a number of record dealers. A good example is Virgin Records who have retail outlets in London, Glasgow, Liverpool, Birmingham, Leeds and Brighton. Director Nick Powell says: "The MO side is run as a break-even venture purely as a service and as a means of publicizing our record stores."

He adds: "We have had two years' experience and have worked out the most economic way of running the mail-order business. It's not exactly running at a loss. It just doesn't make a vast amount of money."

There are other firms with their fingers in the MO sector. E.A. Wood of Birmingham, for example, who supplies product to the large catalog houses and people like Recordsville and Record Specialties who concentrate on supplying the public libraries.

Looking to the future one returns to Colin Hadley who estimates that MO at present accounts for around 10 percent of the annual record business. He envisages a more international flavor for the MO sector in the near future.

"The CBS club is powerful in the States, but nothing has happened with it here yet. I think the big American companies are looking closely at the European market and its possibilities."

By R.A.

THE MANOR

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The UK Tour-A-Joke?

A very large proportion of the 55 million population of the U.K. would very much like to see Elvis Presley live. They can't see him because Presley does not visit Britain. He doesn't visit Britain because Colonel Tom Parker could not find the tour promoter that could offer him the sort of fees that his status demands.

Well, we've got some news for Presley and Colonel Parker. There is some good news and some bad news. The good news is that things are looking up and there are now a few nightclubs and rock venues which might just raise enough cash to make an appearance worth his while. The bad news is Value Added Tax.

The improvement of the U.K. tour scene is very slight and, if the current predictions about the effects of VAT are right, they are likely to be short lived. There are moves afoot to cater for the demand for more and larger venues by the concert going public, but even the biggest tour promoters, like Arthur Howes, still find it very difficult to place acts.

Says Howes: "There are cities like Bradford even Edinburgh that we can't go into because there are no facilities. In all European countries there are venues with an audience capacity of 4-5,000. In London we have concert halls, like the Festival Hall, but they only seat 2,500 people."

Throughout the country Howes knows of only a few full size concert halls, like the Sheffield City Hall. But London, with a population of 10 million, has none apart from the Albert Hall, which has now put a ban on most pop acts.

No satisfactory reason has been given for the ban. There is no evidence of any serious vandalism by pop-concert goers and what little damage has been caused has always been paid for by the promoters themselves. Comments Howes: "There is far more excitement at the Last Night of the Proms than at any pop show that ever went into the Albert Hall."

Howes believes that in London a large auditorium should be provided where youngsters can enjoy the concerts they want. He believes that the Greater London

Council, the local governing body, should be the ones to provide it. As he says: "The Americans and most foreign artists think Britain is a joke. They have big auditoriums all over America."

One answer that has been found is the open air festival. It is the only way to put on a big show in the U.K., but the English climate is not suitable for festivals and so far there has not been one that has not lost money for the promoters.

Howes only answer to the problem is to encourage local corporations to get together and provide venues. He believes this kind of enterprise is too costly for private enterprise. The halls could have a multiple use as sports centers. The existing sports and athletic stadiums are not always available for concerts because they are booked for other events. But in a country where the sports enthusiasts do not have sufficient facilities, what hope is there for the pop fans?

Says Howes: "I try to give the people what they want under stress. I have to go into the largest places available because the artists I bring in want a fantastic amount of money. There are a lot of artists who will do the college circuit. But there is not the campus scene that there is in America. The largest college hall only takes 1,000."

"We are well behind the rest of the world. It's a pity because we should be leading it. That is why so many British artists go to the States, because they can earn so much more money. It seems bloody fantastic to a British promoter like myself who has handled all the big British acts including the Beatles."

At least one private enterprise partnership is now attempting to establish concert halls in various parts of the country. Nigel Corbett and Michael O'Shea got together and opened the first purpose-built rock theater, the Hardrock in Manchester. It opened on Sept. 2 with David Bowie.

Hardrocks Open

The theatre cost over £½ million and seats 4,000. Says Corbett: "We planned it specifically for modern

music. It's not like a theatre, with an enormous proscenium arch and a high ceiling. The ceiling is very low so it is more like a club-concert hall. It's an amphitheater, with the audience sitting in a bowl around the stage. Half the audience, with the cheaper tickets, sit on the floor at the front."

Financing the Hardrock hed its problems because people were too skeptical. Corbett and O'Shea appreciated that it could not survive on rock alone so part of the building is a discotheque and the main hall is to be used as a cinema end for conferences.

They are to build more Hardrocks, but Corbett does not believe there is room for more than six in England. There are plans for three more next year which will all be purpose built, but Corbett is placing them so that they will have the largest possible catchment areas.

The Hardrock is well placed in Manchester. There is a handy airport so that American artists can just fly straight in end start to rehearse.

Of course, not every promoter is burning to stage international acts. Derek Block takes pride in the fact that he is a grassroots promoter. "It's the way I see it," he says. "I think there's enough good talent here to put on first rate shows without looking abroad all the time."

Block has been handling people like the Dubliners, Pentagita, Middle of the Road and Argent. Now he is finding a demand for the Carpenters, Sergio Mendes and other artists who provide good family entertainment. Block is not worried by the lack of large venues because he is concentrating on taking acts to small towns.

Johnny Otis

He explains: "Local interest is increasing all the time. Nowadays you can attract people to a good show any night of the week, particularly those in the 25-35 age group." By the end of this year, Block will have promoted 700 concerts and he believes that the theatre scene now is healthier than at any time since the war.

At the end of two years in the business, Block is doing well, but some are finding it tough to start up with insufficient large venues. Tony Leather is the co-director of Prism Management which operates in conjunction with an office in Los Angeles. Prism brought over the Johnny Otis Show for the first time to this country.

Otis is a 17 piece act that requires a big stage. Not knowing the show, the Rank and Mecca circuits were unwilling to gamble their space/time. Tony Leather was most disillusioned: "We did play a few Top Rank dates but we were forced to use places like the 100 Club and the Speakeasy in London. You couldn't even get the band on the stage."

Leather was unlucky because there was no record

(Continued on page L-20)

Chosen by CBS for their new London studio complex



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T. Rex and the Single Revival

By ROB PARTRIDGE

The new generation of British pop fans came of age in March this year when T. Rex exploded in London's Wembley Pool. Mess hysteria had returned to a jaded rock scene, evoking memories of Beatlemania at its height. It was the final confirmation that Marc Bolan had emerged as the first pop idol of the new age.

Bolan is now a household name and an industry. His face adorns a million T-shirts, his music has dominated the British charts for well over a year. The past six months have been the culmination of a strange musical career for Bolan and now only one barrier remains to be conquered—the United States.

The Wembley concert came after a long series of provincial tours which quickly elevated Bolan's status to superstar and idol. The Wembley Pool, probably Britain's largest indoor stadium, was packed to capacity with an audience too young to remember the first concerts by the Beatles. But the hysteria was the same. Young girls screamed and wept, rushing forward to catch a glimpse of THE Marc Bolan. It was no musical concert, it was a celebration of a new pop phenomenon—a phenomenon which had started two years earlier with the release of "Ride A White Swan."

Bolan, whose real name is Mark Feld, was one of London's first Mods in the early 1960s—in 1962, when he was 13 years old, he was featured in a major magazine article about the Mod cult.

After a succession of attempts to break into the music business, Bolan was eventually signed to British Decca in 1965 and re-named "Bowling," which was subsequently shortened to Bolan. But commercial success was a long time coming.

Tyrannosaurus Rex was formed in 1967, at the height

of the British underground movement. The group consisted of Bolan and Steve Peregrine-Toole and their music, full of mystic obscurity, perfectly captured the prevailing spirit of the times.

The group met with peripheral success, seldom making the album charts, but establishing a reputation in progressive music circles. By 1970 however, with the departure of Peregrine-Toole, Bolan decided to aim the group in a new direction. Micky Finn was brought in as replacement for Peregrine-Toole and a rhythm section was added. The name was shortened to T. Rex.

Marc Bolan, the mystic "elf" of the underground days, was about to become a pop hero. The group's first single, "Ride A White Swan" emphasized the differences between the old and new—this was a rock record. It went straight to the upper reaches of the chart, even though most rock critics at the time failed to appreciate what was happening; many were still amazed to hear T. Rex attempting Eddie Cochran's rock classic "Summertime Blues" which was on the disk's B side.

From that moment on however, Bolan and T. Rex were seldom out of the singles chart—with such records as "Hot Love," "Get It On (Bang a Gong)," "Jeepster," "Metal Guru," "Telegram Sam" and just recently, "Children of the Revolution." Virtually all the singles went straight to number one. The albums, "Electric Warrior," "Bolan Boogie" and "Slider" also found phenomenal success.

Bolan's old material from Tyrannosaurus Rex days also made the charts, including the group's single, "Deborah" and its first two albums, repackaged as a double record set.

The group's live appearances gradually built up in intensity. Bolan's clothes were ripped by hysterical young fans, escape routes from theaters had to be found and the entourages automobiles were constantly wrecked by souvenir-hunting girls.

Bolan on stage was a mixture of successful rock ingredients, he managed to combine influences from Jimi Hendrix, Mick Jagger and Pete Townshend, adding of course his own individual contribution of pretentiousness and silver glitter around his eyes.

But other new pop acts were also emerging, in particular Slade whose stomping live style is rapidly taking them to the mania stage. Slade, formerly known as Ambrose Slade, released their first disc in 1969. But the gimmick that accompanied that first record back-fired on them. The group was billed as Britain's first "skinhead" band—the skinheads were a new British youth cult typified by ultra-short hair, workmen's boots and a penchant for violence. The gimmick however, didn't work and Slade had to wait until last year before commercial success came their way.

And now, with long hair and outrageous fashions, Slade is one of Britain's top attractions—even keeping

T. Rex's "Children of the Revolution" from the top of the charts with "Mama Weer All Crazee Now."

The appeal of the new bands is simple. It is ten years now since the emergence of the Beatles and nine years since the Rolling Stones released their first single. Today's 10 to 14-year-olds need to find their own idols, just as the previous audience wanted the Beatles. It is this audience which is now asserting itself—and buying more and more singles. According to Government statistics, 27 million singles were sold in Britain during the first six months of this year, which is four million more than in the comparable period during 1971. The record industry's success in making album buying virtually a life-style for the older fans is now being matched by the rise of the single in the teenybopper market.

A growing industry is surrounding the new idols. Special books—including the Billboard publication "The Real Marc Bolan"—have met with great demand and the usual commercial spinoffs, such as T-shirts and fashions, are proving to be very lucrative. Fan clubs, long since dismissed as irrelevant by the Rock Culture's Establishment, are coming back into favor, supplying eager young fans with everything from special note paper to posters and feet sheets.

And from America of course, has come David Cassidy, the Osmond Brothers and the Jackson Five. The time it seems, is right for these new idols—previous American teenybop stars such as Bobby Sherman made no effect at all in Britain.

Cassidy in particular, is reaching fever proportions in his appeal. He recently made a promotional visit to Britain and stayed on a yacht anchored in the middle of the River Thames, which rapidly became the focal point of a pilgrimage of young fans, many of whom attempted to swim across to the yacht. His latest single, "How Can I Be Sure," has topped the British chart, replacing Slade at number one and still keeping T. Rex at number two.

Donna Osmond also topped the chart with "Puppy Love" and threatens to do the same with his follow-up "Too Young." Osmond however, was virtually unknown in Britain until the group's recent appearance at a Royal Command concert. Now the Osmond Brothers are assured of a very big, receptive audience in Britain—the group's cartoon series, together with the similar Jackson Five series, are both scheduled for British television and ardent Cassidy fans are presently campaigning for the return of the Partridge Family television series.

The vital question of course, is whether the present success can be sustained. Certain artists, such as David Bowie who appeals to a wide rock/pop audience, have shown enough creative potential to continue today's momentum, but in the final analysis only time will tell.

One thing seems certain however. The Mott the Hooples, the T. Rex's, Slade's, David Cassidy's and the Osmond Brothers have become an important factor in the British music industry.

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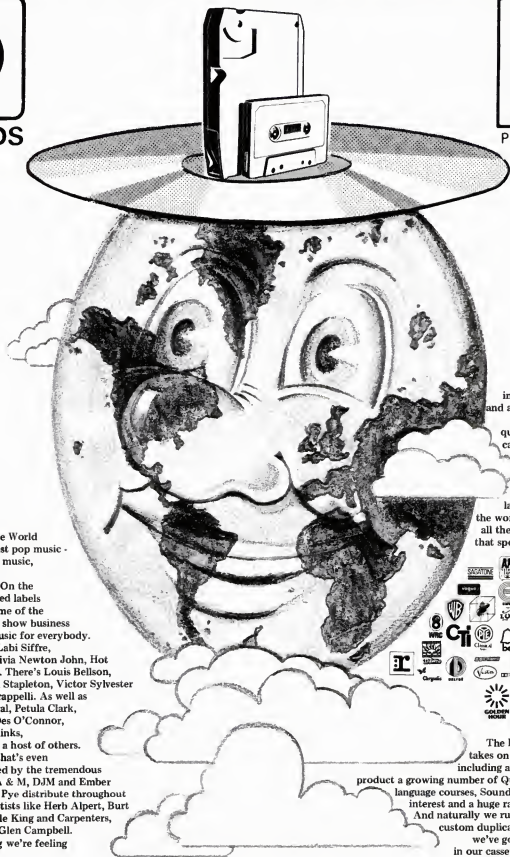


A Billboard Spotlight on London

OCTOBER 28, 1972, BILLBOARD



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Record Industry Musical Market

• Continued from page L-3

British majors have had the incentive to try harder. A cask which once looked impossible to divide further has in fact grown threefold since 1962 and come the year-end, manufacturers' sales should reach not less than £125 million, a healthy £17-million dollar improvement on 1971.

It's certainly been a boom year for the British industry, stimulated partly by the return of the teenybopper record buyers into the shops, and there are no signs of a decline in creativity. But while sounds from London have been long admired around the world, the metropolis—with a few notable exceptions, particularly EMI—has never really been recognized as an administrative center outside its own particular national sphere of influence.

Britain, however, is now on the verge of joining the Common Market and the prospect of being part of the European Community has caused some rethinking of forward planning strategy by most companies. Already there's evidence of pan-European marketing and manufacturing co-ordination stemming from London. Having graduated with honors as one of the creative capitals of the world, London is destined to become the future capital of the European record industry, exercising a powerful influence over a market worth around £560 million and growing. To coin a phrase, "We've only just begun."

Budget Battle

• Continued from page L-4

still make a profit." The secret of course is world wide distribution. Damont could never recoup the money they have spent on the IB12 in the U.K. alone. The big seller again is the 12 Tops series. At present they can't make enough to cater for the demand and there are still a further 200 stores to expand into.

Pressings are done in America and Czechoslovakia. Miller says he can bring records in from the States with import duty and shipping to pay and still have change out of what he would spend on the same pressings in the U.K.

• Continued from page L-4

GEMA had abused its "dominant position" in a substantial part of the Common Market (i.e./West Germany), and of negotiations which have taken place between the Commission and some of the other European societies. Although the British Society has not hitherto been affected, PRS officials have kept in close touch with these developments over more than two years in view of Britain's potential and now certain membership.

Asked whether the proposed changes would have an immediate noticeable effect, PRS general manager Michael Freegard said he did not think their would be a widespread move on the part of writers or publishers to "fragment" their society representation as this would be likely to involve both them and the societies in extra administrative work and costs.

"Split" memberships were not a new concept, and there was no dissident pressure at the moment on the part of writers or publishers to arrange their affairs in this way. In any event, PRS publishers (unlike those in some other European countries) were already able to affect to "split" their memberships territorially, as PRS, unlike most European societies, already allowed the full publisher share (up to 50 percent of the total royalty collected) to be credited by the collecting society to its local sub-publisher member, whether or not this was a subsidiary of the British (PRS) publisher.

Similarly, the removal of restrictions on British nationals joining other societies would make little difference in practice, as PRS had seldom if ever exercised its veto in this regard, and Freegard thinks it unlikely to normal circumstances that any society would want to exercise its new freedom to license users across inter-society "frontiers."

Asked for an estimate of PRS total income for the current year, Freegard indicated this was likely to exceed \$26 million, of which about \$10 million was expected to accrue from foreign affiliated societies for performances of PRS works in their territories. In 1971, gross income was \$24.2 million, a record increase of \$3.6 million over the previous year.

Some British organizations are less sure and optimistic about Common Market membership implications and one of these is the Musicians Union, with its 33,000 members. General secretary John Morton has been conducting inquiries into the possible outcome, and also investigating the effect of Value Added Tax on the musical life of the Common Market countries by means of a survey being arranged by the International Federation of Musicians.

"Owing to the amorphous nature of the Market institutions, especially in cultural activities, there's not

much hard information available," Morton remarked. "There are two main considerations, which are as to what extent musical activities come under the prescription of Common Market activities as being commercial, and the free movement of labor."

Morton added that the word "commercial" excludes cultural activities in Common Market parlance, but the MU was not sure that it excluded the free movement of orchestras. He is concerned that an orchestra of symphonic proportions from a Common Market country with a far higher rate of subsidy than in Britain might come here to perform at a fee rate far below the norm. In terms of free labor movement, the MU would not welcome an influx of Continental musicians.

"We view the free movement of labor provision with considerable apprehension," Morton said. "Laissez-faire economics don't work in the cultural area, and that's why it's been taken out of economic life by arts council grants and subsidies. You can't breed cultural orchids in a bloody blizzard."

"We would not look benevolently on an employer who sought to undermine our position by using an undue number of foreign musicians, and we reserve the right within the law to be a protecting and defensive body."

Morton envisages the continuing existence of the Visiting Orchestras Consultative Association, a body which establishes a rational system of regulating visits to the U.K. by foreign orchestras.

"Work permits may not be required for six or seven countries eventually, but that doesn't remove the need for the association and a rational system," Morton stated. "There will be a congress of the International Federation of Musicians in London in May 1973, and I have suggested a Common Market grouping to be formed within the IFM. We already have some liaison with some countries which will strengthen fairly quickly, and the outlook is not all that bleak."

The organizations of musicians is more haphazard in Europe than in the U.K. in general terms. For instance, there are three musicians unions in Germany, and several in France, and not a great deal of common cause amongst them as yet.

On a hypothetical case of a French singer appearing in London and wishing to make an LP here using musicians from Paris, Morton believed that the MU would react unfavorably.

"It would not be a reasonable idea, and our economic interests would come into conflict with the artistic interests of others. We don't consider it a good solution that an equivalent number of British musicians be paid for doing nothing either. That doesn't contribute anything."

"A balance of interests is the answer, probably along the lines of an orchestra half English and half French. There is always an equitable solution to these questions, and contrary to widespread belief, we don't go around deliberately looking for trouble."

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There was a time when a few music publishing houses controlled the U.K. music publishing business but with the gradual emergence of independent units their hold on the industry has steadily broken down. However, although the larger firms have had to rethink their policies they still have a large share of the market.

Firms like Chappell still have a great deal to offer the smaller firm or songwriter in the way of an administration agreement or management deal. And it is this experience in copyright and the administration of royalties which have provided a lucrative income for companies like Chappell. They have the advantage over smaller units which do not have the experience in copyright affairs.

The day when a writer would go into a publishers office, and be signed as a contract writer, have vanished. Today the writer—usually recording his own material—demands his own firm and a large percentage of the profits.

At the recent convention in London, Clive Davis, president of CBS said that the business was virtually controlled by lawyers. This statement could also be applied to music publishing for how many British publishers actually meet the writer they are signing? In several cases not until they have thrashed out a deal with lawyers and accountants.

The role of the music publishing groups has changed drastically in the past few years and many have had to adapt to keep abreast with their newer contemporaries. Firms like the Essex Music group were one of the

first to realize the potential of record production, originally with New Brand, followed by Straight Ahead Productions which culminated with the introduction of the Fly label, whose name was changed recently to Cube. The Essex policy has been "If you can't beat them, join them." And what better way than signing deals with independent producers who will bring in finished product and copyrights? A similar policy was started by Ben Nisbet during his time at Easement. He would be the first to admit that he does not really understand modern pop music. However he had the foresight of doing business with people like Tony Edwards and John Coletta (Deep Purple) and more recently with Derek Lawrence who produces Fleet for Nisbet's own Sovereign label.

2 Examples

Essex and Nisbet are just two examples of the ways music publishers in the U.K. have got a hold in the U.K. market but also there are so many who have failed to make any impression in today's market and have been content to sit back and wait in the hope that, "something will turn up."

There is a true story which can sum up the attitude of many a music publisher in the U.K. A music publisher was telling one of his cronies, "One day I was sitting in my office and I heard footsteps coming up the stairs. They stopped outside my door. And for one dreadful moment I thought my door would open."

Several companies are of the opinion that an acquisition of a music company can provide extra profits to its overall income. North American Philips bought the Chappell firm for a reported \$1 million. Since then ownership of the firm has been transferred to Philips in Baem. Prior to its acquisition of Chappell's Philips' stake in the publishing field was fairly small. However, as its merger with Polygram took place, the program group it has been making a concerted effort to establish itself in the publishing business.

Polygram Buy

Polygram's acquisition of Chappell's was viewed by many figures in the publishing field with great caution. Although a recognized giant in publishing it has proved a considerable headache for the Dutch-based firm. One time the group was suggested as a possible bidder for Affiliated Music the parent company of the Francis Day and Hunter group. However Joop Van Der Velden, an executive vice president of the company told Billboard recently that the firm was not interested in taking over Affiliated.

Indeed this could be right. Why take over one large company and make plans for a further acquisition better if the first firm has been put in order? EMI could fall in the same trap. For several months, EMI group director Robert Wood has been negotiating the purchase of putting in a bid for Affiliated and if this deal was finalized would give EMI a near monopoly of the U.K. publishing business. In the event of an EMI takeover, Affiliated would most certainly be merged with the Johnson Prowse Music group which was acquired by EMI in 1959 for a reported £1½ million.

One could say that many companies feel that the only reasons for a takeover of another company is to acquire strong management or good catalog. In several cases this is true but it's all very well having a strong catalog and good management if new product is not being required. Catalog material is good bread and butter for any publisher but it is the new copyrights that add the cream to annual profits.

Apart from companies like EMI and the Polygram Group with Chappell's, ATV is another entertainment giant which is steadily building up its own music division. Prior to its acquisition of Northern Songs and later the Lawrence Wright firms, ATV's interests in publishing lay with the small, yet reasonably successful Welbeck Music company. ATV began its publishing interests under a profit sharing partnership with American Don Kirshner (the partnership will terminate at the end of the year) for the simple reason, ATV financier director Jack Gill once said, "because at the time we needed a sub-publisher in America for Northern Songs."

ATV Role

ATV will not take over full management control of Northern until the new year when Dick James' contract to manage Northern ends so one has still to wait to see the full potential of the catalog under ATV's direction.

Since it started business the firm has made considerable inroads into the pop market. It has been successful in signing new writers (Jayme Rumba, Barry Mason, Ron Roker) and securing U.K. representation to several continental songs by Giorgio Moroder who was responsible for writing the hits recorded by Chicory Tip.

There is a danger perhaps that firms like ATV, EMI and Chappell could get too large and lose touch with the contemporary market. It is well known that many writers today are scared of the large conglomerates and feel that they will lose some of their identity in a large company, so the smaller firm has proved an attractive proposition.

Publishers like Lionel Conway (tiend Music), Derek Green (Rondor Music), Chris Ray Weiss (Rak), Scorpions Gems Columbia and Dave Most of Rak Publishing have succeeded in publishing because they know the writers and artists personally and understand their problems and frustrations.

Derek Green of Rondor Music believes that it's "Not what you know but who you know." And it is this personal contact with their writers which attracts new talent. "You have to stick and dive in this business to keep on top," explains Green.

Music publishing in the U.K. today is a very competitive business and although smaller units have been viable propositions there is a possibility that there could be a swing back to the early days of publishing with just a few major firms. This would be a great shame for in any business competition is very healthy for everyone concerned.

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Development of Sheet Music

By PHILIP PALMER

It seems a shame that it took an American to come to London and set up his own company to handle the publication of music folios and corner the market with a virtual monopoly in an area which should have been firmly in the hands of an Englishman.

Bob Wise of the American Music Sales company first came to the attention of British publishers when he tried unsuccessfully to acquire the old established Novello firm with its own printing plant which would have provided him with a useful base for his U.K. operation. Although piped to the post by Granada, Wise and his brother Herb were not put off their plan to launch a U.K. offshoot of their American firm.

During frequent visits to London Bob Wise explored the possibility of forming Music Sales in the U.K. and was told that the only man suitable for the post of general manager was Peter Foss, an experienced trade manager who had spent nearly 20 years with Southern Music. Looking back it is to Foss' credit that when Southern discovered his pending departure they promptly closed its trade department and gave the catalog to Music Sales on an exclusive basis. This action soon spurred other firms to follow suit and today Music Sales controls the rights to material published by nearly every major U.K. firm ranging from ATV-Kirshner, Essex, Warner Bros., Island, Rex, Shapiro Bernstein, April, Bron, Carlin, Dick James Music, Intima to recent acquisitions A&M's Rondor Music firm, Mustard Music, Creole Music, G.H. Music, Catrine Music, Big Secret, Mervyn, and Louvigny-Merquize Music.

Selling sheet music in this country has long been a thorn in many a publishers' side and many have been content to publish single song sheets and sit back and collect any moneys which happen to appear.

Music Sales was formed on an idea. The idea had already been proved successful in America and is built around the concept that music in any form should be presented to the public in an attractive manner like an album sleeve. Music Sales believed that if the music was published in an attractive form with color pictures and other break-up material, it could be sold to a much wider market.

The company was opened up nearly two years ago as a wholly owned subsidiary of its American parent although a small share in the firm is held by a merchant bank.

Wise explains that the market at this time was very splintered with many companies handling their own sheet music folios. "The business was really a basement industry, all we did was to bring it upstairs," Wise adds.

General manager Peter Foss says, "Everyone had the same old idea of throwing a book together and were not performing a service to the customer. All they were doing was transferring the notes to a bit of paper."

There is no question that Music Sales takes a great deal of care in the preparation of its music books, the recent "Elvis Presley Complete" book was around six months in the planning stage.

"We have made it a big business," continues Wise, "and since we formed Music Sales in the U.K., we have seen 100 percent over budget each year and I estimate that we have around 60 percent of the market. We always have around 35 of the 50 songs in the U.K. pop charts."

Foss says that Cheppells and Francis Day and Hunter are Music Sales' main rivals.

Music Sales offers two types of deals to music publishers. On the first hand the publishers supply their own material and on the second hand Music Sales acquires sole selling rights and it is up to them to decide on the manner of publications and then giving the publisher a royalty. The agency agreements account for around 30 percent of the business.

Today there are between 750 and 1,000 dealers in the U.K. stocking music books and large chains like Woolworths, W.H. Smiths, the John Menzies chain and the Sainsbury Record Stores also take large quantities of Music Sales stock. The company has two salesmen which visit dealers on a regular basis and Music Sales offers a 40 percent discount on orders taken by the salesmen. Dealers ordering direct receive a 30% cut. Dealers ordering 150 books are entitled to one of the company's Busy Salesmen spin reels. The reel stands in just two square feet of floor space and holds up to 200 books and albums. There are three tiers which revolve separately giving the display a constant new look.

Post Service

Music Sales boasts a 24-hour delivery service by post although orders can be sent by a special delivery service. The company sends catalogs regularly to dealers and often back up the publication of new books in local newspapers. The "Elvis Presley Complete" book was advertised on the railway underground.

Wise explains that it is not until around the second printing that Music Sales begins to make a profit and a usual print order is between 3,000 and 5,000 although

New Seekers which now has sales exceeding 90,000. The "Beatles Complete" book now has sales in excess of 300,000. The book, Wise estimates, cost around \$2,400 to produce.

Most of the printing for the Music Sales books is undertaken by Len Temple's West End Central company and, under pressure on a fast moving item, can produce a book within three days.

Music Sales recently expanded its operation with the formation of a special educational division under the direction of Frank Johnson who was responsible for the similar department at Leeds Music. The new department has been formed to provide material for schools and libraries as well as military and brass bands. Johnson's appointment follows a deal recently concluded with Hel Leonard's Potter Publications company, whose catalog contains one of the largest and most comprehensive listings of band educational material in the world. Owing to the shortage of arrangements and medleys for bands of modern music, Johnson will be inaugurating a completely new publishing program end within the next few months. Music Sales will be publishing orchestrated editions of music by the foremost pop composers.

Staff Expansion

The company is also in the process of a major staff expansion beginning with the appointment of Ann Munday who for the past 16 months was copyright manager of Hansen Publications in the U.K. Apart from being responsible for Music Sales' copyright activities she will also be responsible for forming a new department to handle public relations.

Music Sales has also become the first company to issue a record with a music folio. The firm has had pressed 2,500 copies of a special disk featuring a 14-minute interview with Yes. The pressings have been done by the Lyntone company and the record will be stuck to the outer cover of the music book titled "The Yes Album." Wise says that if this idea proves successful further books will be issued with a disk.

The company is also in the planning stages of entering the tape market with a special series of Teaching Tapes which will be imported from California. The tapes will be 4-track and will be for guitar tuition.

Activities

The activities are not just confined to the U.K. and Wise estimates that 30 percent of the company's profits derive from overseas. Music Sales exports to all Western Europe, Austria and New Zealand and the Middle East. "It is our intention," says Wise, "to develop Music

(Continued on page L-20)

1. BOB WISE, managing director of Music Sales who was responsible for opening the firm in the U.K. Originally involved in property, he joined the family business of Music Sales working with his brother, Herb.

2. PETER FOSS, recognized as one of the most successful trade managers in the U.K. was with Southern Music for nearly 20 years before joining Music Sales as general manager.

3. FRANK JOHNSON joined Music Sales recently to form a special department to publish music for bands and schools. He joined the company from Leeds Music.

4. ANN MUNDAY joined Music Sales recently from Hansen Publications where she held a similar position as copyright manager. At Music Sales she will also be responsible for the formation of a public relations department.

5. ALAN KIRK is one of the senior Music Sales representatives and joined the formation of the company.



A Billboard Spotlight on London

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The UK Tour

• Continued from page L-10

company backing off Otis or for the Clara Ward Gospel Singers who he also planned to bring across.

He managed to get away with the Otis tour and all the concerts were in fact a great success with good press coverage, but the tour was uneconomical. With Clara Ward, Leather did not succeed at all. No one was prepared to provide a hall for this act.

Says Leather: "We have found the shortage of venues in Britain a great disadvantage but more venues are now opening up and you have got more potential now than last year."

One of the first people to bring black soul artists to Britain was Danny O'Donovan. He says: "Yes, there is a lack of venues especially in London, but the main problem is lack of availability. The Moss Empire and Renk circuits are restricted to one night a week. With five or six promoters doing tours at the same time we are all fighting for that one night."

O'Donovan finds he has to plan much further ahead now than ever before, so he is now working on tours for next March, April and May. He has also worked in America and still spends much of his time in the States. He compares the two countries: "In Boston there are several different facilities. I could use a hall with 7,000 seats for an act like Ike and Tina Turner or a 4,000-seat facility for something like the Lettermen. If I had an act big enough I could go up to 14,000 seats."

He says: "I think that our most acute problem in England is that in London there is a definite lack of concert facilities. Wembley Stadium has now been used for concerts. It seats 8,000 and it is the largest venue available, but when I use it, like for the Jackson Five, I have to book seven months in advance."

It is becoming uneconomical to promote British tours for American artists because of the fees demanded by the artists and the rising costs of promotion. O'Donovan figures that by the time you have booked the halls and paid out for advertising other expenses, half your gross profit has gone.

College Circuit

O'Donovan finds American artists increasingly difficult to deal with. The college circuit in the States has created the 20,000 dollar a night act and when these acts visit Britain they want the most they can get. O'Donovan now has acts that refuse to give him a straight fee. They want to see the list of venues, seating capacity, potential and expenses and then tell O'Donovan what he can stand to make.

He describes bringing the bigger acts over here as a military operation with perhaps 25 fares to pay and a truck to handle all the equipment. But O'Donovan does

not blame the U.S. acts, he says: "The solution is for better concert facilities to be available so that I can offer the acts a fee that is reasonable in their thinking."

He views the suggestion that England can only support six halls with a capacity of 5,000 as wrong. During the last Temptations tour O'Donovan filled the Hammer-smith Odeon twice and the Albert Hall once and would have filled the Rainbow too if it had not closed down. These are all venues within London. If there were one 10-12,000 seater, promotion costs would be cut in half. O'Donovan agrees with the idea of the Hammer-smith Odeon providing these venues throughout the U.K. He says: "Now that pop music is respectable it is up to the government and local authorities to provide the facilities so that the groups can come to England."

Another criticism O'Donovan has of Britain is that the facilities provided at the venues themselves are well below standard. Lighting, staging and dressing room facilities are very often poor because of the people who work the facilities do not understand the pop scene. On his last British tour, Elton John's road manager, Bob Stacey was locked into halls on three different occasions.

Says Stacey: "These seem to think the artist can come straight in, do a one-hour show, have a couple of drinks with the management and leave. They forget that it has to be set up hours in advance and that it takes more than half an hour to break up the equipment and put it away afterwards."

Comparing Britain with America again, O'Donovan finds the lack of commercial radio a disadvantage. A few places on a commercial radio circuit are available to pack out most concert halls in the States. In Britain it is down to spending a lot of time and money on posters, handbills and local newspaper advertising.

One good thing though is the way in which the States which have sufficient capital to put on the international acts. The British public is a concert going one, but it objects to paying for its entertainment. £1 for a seat is often thought to be too much. But the public, particularly in the North of England, does not mind spending an evening in a club and forking out a fortune for food and drink. Now several large night spots are opening up and attracting custom with big names.

Another of the most important promoters is Robert Peterson of International Light Entertainment Ltd. He believes that the problem of promoting American artists is simply that the U.K. economic structure is so much less than in the States or anywhere else. He says: "To many American artists British tours are just for promotion. It doesn't matter how much you offer them. It can't compete with what they can get in Vegas."

"Even with big venues, you can't charge as much as in America. Economics are so depressed in this country compared with America. The bottom price in the States is \$3. How many concerts do you see in Britain with a bottom price of \$2.50 or more."

"Our circuits are cinemas and old city halls. They all have about 2,500 seats but their facilities are non-existent. The biggest hall outside London only seats 6,000. That's why so many artists just play London. There is no solution with our economy and the Sword of Damocles that's hanging over us all is April 1, 1973 and the introduction of Value Added Tax."

"I view this with absolute horror."

VAT will be a tax of 10 percent on everything, both services and commodities, but it is a tax on profits. American and other foreign artists are not going to pay tax on their earnings in Britain, so the whole of it will have to be borne by the promoter. Very often 10 percent is the sort of margin he is working on. If VAT is added to his own profit so VAT is going to mean good-bye livelihood for some of the small promoters.

Peterson says R.I. will not end there, because VAT will also hit advertising and printing and in fact all the service costs normally met by a promoter. The repercussions, says Peterson, are: "That VAT is going to make one decide in a very cold-blooded way whether to bring an artist or not. If the ticket prices are raised then less people will attend and it will seem to artists as though their popularity is waning."

This is not the place to go into the swinging effects of VAT, but it does appear that any slight improvement in the British tours scene will be severely hampered. If Colonel Parker has any thoughts about finally bringing Freely to Britain, he had better move fast. —R.A.

Sheet Music

• Continued from page L-18

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"They are: He must have the right titles. He must have them at the right time. Titles must have attractive presentation and sheet and album music must be given attention getting display."

"These four rules." Wise continues, "are like the four legs of a chair. Take one of the legs away and the chair will collapse. So would the retail operation."

"The truth of the matter is we could go down with it. We make no bones about it. What's good business for the dealer is good business for us. That's why we put everything we know in supporting the dealer and seeing that these four golden rules are always followed."

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Damont Cuts Out LP for 90G; Grabs Buyers With Low Price

By EVAN SENIOR

LONDON—At the end of last month a British-based recording company gathered 112 musicians in the Wembley DeLane-Lea studio and spent just \$90,000 making the two sides of a classical LP. When the record is issued within a few weeks it will sell retail at \$1.24, and the recording company will get back less than half of that. On the surface, it does not make financial sense. But in fact it does.

Producing the record was David Miller, one half of Damont Records, which he has formed with former Pye classical executive Monty Preskey, and which makes and markets the Stereo Gold Award records wholesale through Record Merchandisers to department stores and other retail outlets worldwide.

How is it done? Miller, American-born specialist in budget record production, has found a formula for success, in spreading recording costs through issues, either direct or by means of licensing, in 21 different countries.

The latest classical disk, containing Tchaikovsky's "1812 Overture" and "Capriccio Espagnol," was made by 80 players of the London Philharmonic Orchestra

plus 32 additional brass and wind musicians from the Coldstream Guards Band, with Vernon Handley conducting.

"By the time we've paid the orchestra and conductor, the studio hire fee, had the sleeves made, and done all the other things it will have cost us all of \$50,000," Miller told Billboard. "But based on past experience with Stereo Gold Award, we hope to sell at least 100,000 records in Britain alone, and apart from that, we operate on the basis that complete amortisation of our costs can be had from sales outside Britain. It may sound like financial madness until you start to add up the returns. We know that we're doing."

Damont seeks its outlets, in Britain and overseas, not through conventional record dealers, though some do indeed stock Stereo Gold Award. Main sales are through the record departments of supermarkets and department stores. "Our price structure," said Miller, "is based on the psychology of the 'throw-away' coin. In Britain, the consumer tends to regard anything priced at under \$1.25 for leisure items as a casual purchase. People nowadays think little of an

impulse purchase that can be made with one coin. A penny change out of a single coin can decide a purchase one way or another. If we put the retail price at \$1.26, for example, I'm sure we'd only sell half of what we do."

Problem for Damont is to get enough records pressed to supply the demand. Pressing plants of Pyralis and other companies are used in Britain, and most overseas stock, are pressed in the countries of sale. "Next thing we want," said Miller, "is our own pressing plant. It's the only way we'll ever be able to catch up with the increasing demand for our product." Today, Germany alone on Miller International Somerset and Europa labels, again selling at "single-coin" price of 5 marks, accounts for some eight million albums a

Other countries, U.S., Scandinavia, France, Italy, Czechoslovakia and Japan, swell the international

Stereo Gold Award recordings of the lighter and more popular classics have now been made for some time by the London Philharmonic Orchestra, whose general manager Eric Bravington recalled earlier this year that the orchestra's sales on Stereo Gold Award in the last 12 months had totaled more than half a million disks.

The recording sessions last month also included a disk planned for the Christmas trade, of excerpts from Handel's "Messiah." "Of this we're planning an initial pressing of 25,000," said Miller, "and it could well go beyond that."

Miller believes in aoging his classical releases mainly at the young market. "There's a tremendous appetite today for classical music among the kids, but the sales are down because of the high prices of many other cultural issues. So we've got a large classical recording program ahead of us. Soon we're to make a recording of Dvorak's most popular symphony, the Ninth, with the London Philharmonic and we're making a record of Chopin piano music with the pianist Paul Badura-Skoda. We're skipping nothing in this program. It will be recorded, but our other leaders are in the best possible conditions, in large professional studios, with the best technical equipment and engineers, marketed in colored laminated sleeves and supported with point-of-sale advertising. National and trade-press advertising."

Col Classic Promo Set

NEW YORK—Columbia Records is launching a classics merchandising program to promote both the complete Columbia and Odyssey classical series, as well as Columbia's specially priced record box sets. Columbia's classic line will be offered at a six percent per hundred basis, while the Odyssey program will be priced at a discount of 10 percent per hundred.

Jack Craig, vice president of sales and distribution, noted that the approaching gift-giving season traditionally generates a "tremendous demand for classical products at this time," Craig pointed to the success of similar programs in the past and the strong consumer response resulting, noting that the present programs will provide an "additional incentive for retailers to move classical product."

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

#	Wk.	IN	LAST	TITLE-Artist, Label & Member (Orig. Label) (Publ., Lic.)	Wks. to Chart
1	2	3	7	IF I COULD REACH THE Six Dimensional, Ball 45-361 (Hello, There), ASCAP	1
2	6	8	15	I CAN SEE CLEARLY NOW Johnny Nash, Epic 3-10002 (CBS) (Ceyman, ASCAP)	1
3	3	5	5	BEN Michael Jackson, Motown 1237 (Jobete, ASCAP)	1
4	5	6	20	CAN YOU HEAR MY SONG Wayne Newton, Chessie 79-010 (RCA) (Garnes, ASCAP)	1
5	1	1	3	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 3230 (A&M) (Steinberg, BMI)	1
6	10	13	23	I LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kobay/Famous, ASCAP)	1
7	8	9	12	GOODTIME CHARLEY GOT THE BLUES Sonny O'Neal, Mercury 72-066 (Atlantic/Capitol Record Company, BMI)	1
8	9	10	10	WE CAN MAKE IT Black & Eyde, MGM 14383 (Kobco, BMI)	1
9	4	2	1	BLACK & WHITE Three Degrees, Doublet 437 (Templeton, ASCAP)	1
10	11	11	14	IT'S A MATTER OF TIME/BURNING LOVE Evie Evans, RCA 74-04769 (Glady's, ASCAP/Capitol)	1
11	13	24	1	A JOE WOMAN Helen Reddy, Capitol 3390 (Superlongy, BMI)	1
12	7	7	4	CITY OF NEW ORLEANS Gullerly, Warner Bros. 1103 (Kama Rappa/Turnpike Tunes, BMI)	1
13	12	13	1	I BELIEVE IN MUSIC Gullerly, Warner Bros. 1103 (Kama Rappa/Songmaster, BMI)	1
14	15	21	1	USE MY MILE Bill Miller, Sunnys 261 (Buddah) (Interline, BMI)	1
15	23	23	1	WEDDING SONG (There Is Love) Patsy Clark, MGM 14423 (Public Domain)	1
16	5	4	2	DART DONT GET HOOKED ON ME Mac Davis, Columbia 34-050 (Glenayre, BMI)	1
17	16	18	18	SPEAK TO THE SKY Rick Springfield, Capitol 3304 (Blonder/Porcher, ASCAP)	1
18	19	21	22	FLY LIKE A MUSIC Beverly Bremers, Sugar 12363 (Dramatic, BMI)	1
19	22	—	—	WHY Donna Fargo, MGM 14424 (Glenayre, ASCAP)	1
20	29	—	—	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Finestra Sound, BMI)	1
21	21	22	25	APPROX TWO (What Comes May) The Three Mothers, RCA 74-052 (MGM) (Interline U.S.A./Chappell, ASCAP)	1
22	—	—	—	SUMMER BREEZE Leslie & Corby, Warner Bros. 7006 (Denon International, BMI)	1
23	—	—	—	THE EVER AFTER Nancy Hammond, Mums 76011 (CBS) (London/Rodgers, ASCAP)	1
24	29	34	—	DANCE, DANCE, DANCE New Seekers, EMI 45096 (Capitol/Broken Air, BMI)	1
25	26	31	—	LOVING YOU HAS JUST CROSSED MY MIND John Neshy, Capitol 2311 (Grove Inc., BMI)	1
26	36	—	—	THE PEOPLE TREE Sammy Davis Jr., MGM 14430 (Trendex, BM)	1
27	26	27	—	EVERYBODY TAKES THE FROG Rita Heywood, RCA 74-0731 (Capitol Enterprises, BMI)	1
28	30	35	—	SING A SONG/MAKE YOUR OWN SING OF MUSIC Barbara Streisand, Columbia 4-56866 (Juno/Arista, BMI)	1
29	—	—	—	CLAIR Robert O'Sullivan, Manx 3626 (London) (MANX, ASCAP)	1
30	27	32	—	DON'T LET ME BE LONELY (A Poor Little Fool Like Me) Columbia Brothers & Sisters, United Artists 3094 (United/Stage Door, BMI)	1
31	36	37	—	AMERICAN CITY SUITE Paul Simon, Capitol 2314 4234 (Blonding, ASCAP)	1
32	34	34	—	SHAKE GETS IN YOUR EYES Blue Max, A&M 1257 (E.T. Norma, ASCAP)	1
33	—	—	—	THEME FROM "THE MEN" Pepper Lee, Capitol 2316 9038 (Blau/Walt) (Enigma/Morphic/Inners, BMI)	1
34	31	32	—	HAPPY THAN THE MORNING SUN B.J. Thomas, Spectra 12364 (Black Bull/Stein & Stein, ASCAP)	1
35	38	39	—	TIME AND LOVE The Four Seasons, CTI 111 (Knottwood, ASCAP)	1
36	37	38	39	CANTA LIBRE Al Martino, Capitol 3644 (Prophet, ASCAP)	1
37	38	40	—	THEME FROM "THE MANCINI GENERATION" Harris Yulin, RCA 74-0739 (Odissey, ASCAP)	1
38	—	—	—	3 RUERS ILL MISS THIS WAY Supremes, Motown 1213 (Jobete/Savino/Hill, BMI)	1
39	—	—	—	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 13335 (Blending/Wings, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 10/2

POLYDOR INTERNATIONAL signs to record the Metropolitan Opera production of "Carmen" with the Metropolitan Opera Orchestra as conducted by Leonard Bernstein. At the signing of the agreement were, left to right, Roy Hans Hirsch, manager, A&R Classical division, Polydor International; Schuyler Chapin, acting general manager, Metropolitan Opera Association; Jerry Schoenbaum, President, Polydor Incorporated, and Bernstein. The album of the opera, featuring the original opening night cast, will be released on Deutsche Grammophon.

TWO MAJOR series of recordings on Philips Records have recently won the Dutch Edison Award. The first set, which will soon be released in the United States, is the complete String Quartets of Brahms and Schumann performed by the Quartetto Italiano. Philips is releasing this as a prelude to the quartet's first U.S. appearances in eight years when it will tour in March and April. Another Edison was awarded posthumously to the late Jaap van Ginneken for his role as producer of all the Mahler symphonies with the Concertgebouw Orchestra of Amsterdam conducted by Bernard Haitink. The final recording in the series, *Symphony No. 1 "Titan"*, is scheduled for a December release.

Country Music

Loretta Lynn Breaks In Nashville Scene Male Performer Barrier

NASHVILLE—Decca's Loretta Lynn, who carted off three Country Music Association Awards, broke a great barrier by becoming the first female artist ever named Entertainer of the Year.

She also was named Female Vocalist of the Year and, with her singing and business partner, Conway Twitty, won the Vocal Duo of the Year award.

It was strictly the night of the coal miner's daughter as the accepted awards, took part in a presentation and was one of five female artists used in a production number on the televised awards show, one of the finest put together in the series.

Charley Pride, the bright light of RCA, won the Male Vocalist of the Year award for the second time in a row.

A four-consecutive time win-

ner was Danny Davis and his Nashville Brass, named best instrumental group once more. It was the year for Davis. He has been on hand to accept it. Accepted previously by his arranger, Bill McElhinney, Davis brought him to the stage again to take part in the honor.

It may, in fact, have been the first awards show anywhere in which all nominees were all on hand, and each winner accepted his own trophy.

Davis Actions Win Nashville Award

NASHVILLE—Danny Davis, leader of the Nashville Brass, a leading force in the National Association of Recording Arts and Sciences, was given the coveted Metronome Award here Saturday night by Mayor Beverly Biville.

The award is given annually by the city of Nashville to the individual who has contributed most to the music industry during the past 12 months. It is a highlight of the Birthday Anniversary of the "Grand Ole Opry," made on stage at the Opry House.

Davis was cited for many things, among them the work he has done behind the scenes for the industry. In addition, his Nashville Brass show this year has included a "Music City Montage," which has brought fully the music of Nashville to all parts of the nation where he has performed. He also

The Statlers, who came into their own as a group, won the Vocal Group of the Year Award. The song of the year was Freddie Hart's "Easy Lovin'," and Donna Fargo was named the winner of Single of the Year for her "Happiest Girl in the Whole USA." Harmonica-player Charley McCoy won the Instrumentalist of the Year honor. The Merle Haggard album, "Let Me Tell You About A Song" won the Album of the Year Award.

has been a leading producer during the year.

Davis, of RCA, was brought to the Opry House under the pretext of presenting a Billboard award to his old friend, Jim Vennema of MGM.

Previous winners of the award have been Owen Bradley, vice president of Decca; Chet Atkins, vice president of RCA; Wesley Rose, president of Acuff-Rose; Jo Walker, executive director of the Country Music Association; and Bill Williams, country editor of Billboard.

5 Country Writers Get Fame Induction

NASHVILLE—Five People, including a husband-wife team, were inducted into the Nashville Songwriters' Association Hall of Fame here last week.

The inductions bring to 47 the number now in the Hall of Fame. The ceremonies took place at the Airport Hilton, before a crowd of 250 songwriters.

New members are Felice and Boudleaux Bryant, Don Robertson, Lefty Frizzell and the late Jack Rhodes. The awards were presented by Clarence Salem, president of NSA. Introductions were made by Bill Collier of UA, who was master of ceremonies. Tapes of the songs written by the honorees were played in the background.

Proficient songwriter Ann Morton has signed a recording contract with Chart Records, and will have her first release out Nov. 23. She will be produced by Bill Walker. Ann has had tunes recorded by Charley Pride, Hank Williams, Diana Trask, Ferlin Husky, Dick Cargill, Tony Overstreet and Don Brewer. . . . Charley Fox is back in business. In a sort of retirement in the Chicago area for years, the one time world's champion fiddler has recorded a album for Rural Rhythms, and already is getting air play. . . . Singer Jean Siskay of Sounded Records is recovering in a Nashville hospital from open heart surgery. . . . Skeeter Davis has had to cancel more engagements and return to the bedside of her gravely ill father, Percy Delaney pinchhit for her this time.

Peggy Little also is recuperating. Peggy, who just departed UA and signed with Epic, was suffering from exhaustion. . . . UA has put out a new Slim Williams album containing most of his old big hits. . . . Chuck Stewart, just out of UA, has a new release ready for shipment. First single, and it was written by Kris Kristofferson. . . . The part of the Hermon Cargill group. . . . The Statlers discovered while in England that their last single, "You Remember These," was there because of the use of such names as "Lester" and "Pepi," etc. . . . Mac Wiseman has started all over again on a RCA album. He and his producers, Allen Reynolds and Bob McDill,

discovered a new sound on what was to have been the last cut for the LP, and decided to do the whole thing over.

Songwriter Wanda Ballman, who moved to Nashville from Arizona a year ago, has signed a contract with Jimmie Davis, her first in the country. Davis, who has been settling in here, and plans to become an artist herself. . . . Jess Demaine, vocalist and pianist for the Country Music Review, won first place in the Texas Talent Tournament. Jess is now discussing a recording contract with a major label. . . . Old Webb Pierce songs keep coming back, most of them sung by someone else. Among the most recent are by Mel Tillis, Bobbie Roy, Dickey Lee, the Bales Brothers and Conway Twitty. Encouraged, Webb has re-released one of his old ones, "Bimbo." It's "There Stands the Glass," which went to No. 1 for him in 1954. . . . Don Williams, former star of the Potosi Soco Singers, has his second release out for J-M-I.

Archie Campbell led the "See Him" Caravan through three recent cities last week. The show featured Archie Campbell, Grandpa Jones, Junior Samples, Lisa Todd and Jimmy Riddle. . . . WWFL in Jacksonville, Fla., has a need of country artists. . . . The Country Music Hall of Fame and Museum has extended letters of invitations to all schools, music and history clubs, and other groups of school leaders to visit on a field trip. . . . John Allan Cameron, who performed at the International Convention during this past week's convention, is just back from a visit to the United Kingdom. . . . Dave Williams and his wife, Chickie, drew capacity crowds at Pennsylvania shows. They still sat at the top of the heap after all these years.

The entire Kenny Burt Show has signed an extensive booking contract with J-M-K Talent of Lubbock, Tex. Former ABC artist Kenny Burt, who has been working with the new firm, as has state fiddling champion Joe Stephenson. . . . Decca's Jack Greene and Jeanette Seely have done separate and together sessions at Bradley's. . . . Don Reeves has recovered from a throat ailment, and is back at it. . . . Yazon City's Jerry Ellerstein has been coming in with his appearance in Nashville this past week. . . . Lonke Imke, former star of the Grand Ole Opry and with Starday-King, has joined the staff of Oweap Publishing, working with Iovin Owens. . . . Mickey Dave Dudley set a new attendance mark at the "Big D Jambores" in Dallas last week.

(Continued on page 46)

Cinch Adds South Base

NASHVILLE—Cinch Records, a Milwaukee-based firm for the past 9 years, has established offices here to house the label and its publishing company.

Heretofore regional in scope, manager Jimmy Allen said the move is an effort to give it national representation. He has retained Nationwide Sound for distribution and Chuck Chelman for promotion.

Sessions will be done here, under the direction of Bill Stannell. Allen also said the firm now would expand. Offices in Milwaukee will be retained. The new quarters here will be at the James Robertson Hotel.

Ex-Gov Davis Named to Country Hall of Fame

NASHVILLE—Former Governor Jimmie Davis, a nominee who lost in 1968, was named to the Country Music Hall of Fame during the telecast of the Kraft-sponsored Country Music Association Awards Show Monday.

Davis, now the only man elected to Hall of Fame in both the country and gospel field, was selected over four other finalists for the coveted award.

A man who has combined music and politics for some 30 years, the

70-year-old winner is credited with authoring numerous songs, and recording hundreds of tunes.

Davis served as governor of Louisiana from 1944-to-1948, and again from 1960 to 1964. His governor's chair long has been a fixture in the Country Music Hall of Fame building, now which is located a few feet from his plaque.

During his political campaigns, he always attracted crowds by utilizing entertainment to its fullest, almost always with country and gospel music.

Earlybirds See Fiddle Champ

NASHVILLE—A record crowd attended the Early Bird Bluegrass Concert here, which signaled the start of the 4th Birthday of the Grand Ole Opry.

A highlight of the evening was the appearance of Vernon Solomon, master fiddling champion, who was shuttled in and out from Texas for the appearance. On limited schedule, he was flown back to Texas immediately after his part of the show to allow him to be back at work the following day. The Solomon had won his title at Fan Fair, held for the first time last spring.

Headlining the show was Bill Monroe, "father of bluegrass music." Other featured artists were Flatt, Mac Wiseman, Jim & Jesse, Ralph Stanley, Don Reno and Bill Harrell, the Goins Brothers, the Country Gentlemen, Larry Sparks, and Ralph Sloan and the Tennessee Travelers.

Boone & Imperials Wins Promotional Swaps

LAS VEGAS—Utilizing mailing lists as a source for new fans, the Imperials and other promotional items has been highly successful for both The Imperials and Pat Boone.

Both have separate mailing lists. Since they will be on tour together, to some extent they will promote each other's material in their separate publications.

The recently publication of the Imperials' "Solid Rock" is a well put together mailer with articles and serious religious thoughts to the humorous. It plugs the group's T-shirts offering three for \$5.00, variety of colors at \$3.00 each or two for \$5.00. They also sell via the mail stereo albums at \$5.00. Records and cassettes go for \$7.00. Order of \$5.00 or more receive a free glossy

8x10 picture of the gospel group. An order of \$10.00 or more (plus reselling in merchandise obtained cheaper than at the retail stores).

They also Blackwood explain that the names on the mailing list are obtained at the group's concerts either on or when on tour. Boone, Imperials, and Starday-King, has joined the staff of Oweap Publishing, working with Iovin Owens. . . . Mickey Dave Dudley set a new attendance mark at the "Big D Jambores" in Dallas last week.

Boone also uses mailers for selling his albums. His promotions department stresses that mailing lists are an entirely new, vast untapped market which could have dramatic impact.

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≈ 1010

MIKE FLACK

"SUGAR BOTTOM"

c/w

"LITTLE FORGET-ME-NOTS"

≈ 1031

JERRY WEST

"GET UP HEART"

c/w

"YONDER COMES YESTERDAY"

≈ C1029

BETTY AMOS

"A MAN WITH A GENTLE LOVE"

c/w

"WON'T YOUR LEAVING WAIT TIL THE MORNING"

≈ C1018

JIMMY HYDRICK

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"THAT'S NOT FOR ME"

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Hot Country Singles

★ STAR Performer-Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE-Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE-Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	FUNNY FACE Donna Fargo, Del 17429 (Famous) (Prima Donna, BMI)	9	37	25	TITLE-1 I CALLED SOMEBODY DARLIN' Ray Drusky, Mercury 73314 (Blue Crest, BMI)	12
2	2	IT'S NOT LOVE BUT IT'S HOT BAD Marie Haggart, Capitol 3419 (Tree, BMI)	9	38	41	THE WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	5
3	3	ONEY Johnny Cash, Columbia 4-45660 (Prestek, BMI)	10	39	23	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	15
4	6	MY MAN Tanny Wynette, Epic 5-10909 (CBS) (Alamo, BMI)	7	40	47	NORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Kalliope, BMI)	4
5	4	IF YOU LEAVE ME TONIGHT I'LL CRY Jarry Wallace, Decca 22969 (MCA) (Leads, ASCAP)	15	41	43	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gledys, ASCAP)	8
6	5	I AIN'T NEVER Neil Tillis & The Steeldrums, MGM 14418 (Cadernwood, BMI)	12	42	42	RIPPER FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	8
7	7	THE CLASS OF '57 Stellar Brothers, Mercury 73315 (House of Cash, BMI)	11	43	30	TRACES Sonny James, Capitol 3398 (Low-Sol, BMI)	9
8	16	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Prestek, BMI)	7	44	49	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 32993 (MCA) (Marsden, BMI)	7
9	17	DON'T SEE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Prestek, BMI)	8	45	51	BABY, DYE EYE Duckie Lee, RCA 74-0781 (Jack, BMI)	4
10	11	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA Ray Clark, Del 17426 (Famous) (Hepco-G-Lucky, ASCAP)	11	46	57	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	4
11	10	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	10	47	48	BOWLING GREEN Hank Cago, Capitol 3416 (Bowling Green, BMI)	7
12	8	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	14	48	20	A WORLD WITHOUT MUSIC Percy Wagoner, RCA 74-0753 (Chester, BMI)	13
13	14	STYLVA'S MOTHER Bobby Bare, Mercury 73317 (Elli Eye, BMI)	14	49	50	THINGS Buddy Alan, Capitol 3427 (Hudson Bay, BMI)	6
14	15	LDNELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	9	50	61	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Shirley, BMI)	2
15	15	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Dwight, BMI)	9	51	64	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	2
16	9	I CAN'T STOP LOVING YOU Conway Twitty, Decca 33088 (MCA) (Acuff-Bow, BMI)	14	52	52	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Acoustic, BMI)	4
17	37	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gen, BMI)	14	53	55	GLOW WORM Hank Thompson, Del 17430 (Famous) (Maurice, BMI)	6
18	18	DON'T PAY THE RANSOM Hil Stuckey, RCA 74-0761 (Cadernwood, BMI)	11	54	53	HOW COULD YOU BE ANYTHING BUT LOVE Faylin Hasky, Capitol 3415 (Blue Crest/Hill & Range, BMI)	8
19	19	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0753 (Blue Crest, BMI)	11	55	—	A PICTURE OF ME (Without You) Gentry Jones, Epic 5-10917 (CBS) (Gallie, BMI)	1
20	34	HEAVEN IS MY WOMAN'S LOVE Tommy Dorsey, Del 17438 (Famous) (Famous/Innovative, ASCAP)	6	56	45	I'LL NEVER PASS THIS WAY AGAIN Sonny James, Capitol 3426 (Hudson Bay, BMI)	10
21	12	YOU'VE GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Sleaze, BMI)	15	57	60	WRAPPED AROUND HER FINGER George Jones, RCA 74-0792 (Glad/Alamo, BMI)	3
22	29	THIS MUCH A MAN Marty Robbins, Decca 33006 (MCA) (Mariposa, BMI)	6	58	58	FOR MY BABY Cal Smith, Decca 33003 (MCA) (Eden, BMI)	7
23	13	THIS LITTLE GIRL OF MINE Fats Domino, Mercury 73308 (Pile, Jane/Gunt of Kimp, BMI)	15	59	70	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1451 (Acuff-Rose, BMI)	6
24	26	YOU AIN'T GONNA HAVE OLD BUCK Buck Owens & The Buckaroos, Capitol 3409 (Blue Buck, BMI)	15	60	62	SECOND TUESDAY IN DECEMBER Jack Blanchard & Wally Morgan, Hega 615-0089 (Birdwalk, BMI)	5
25	27	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14423 (Venus/Mus, Two Rivers, ASCAP)	15	61	63	LEAVIN' ON YOUR MIND Bobby Bare, Capitol 3408 (Cadernwood, BMI)	6
26	27	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flopshin, BMI)	15	62	—	HAPPY, HAPPY BIRTHDAY BABY Sandy Poff, Columbia 4-45703 (Arc, BMI)	1
27	31	WHEEL OF FORTUNE Susan Bays, Capitol 3438 (Valiente, ASCAP)	15	63	73	IT'S NO (SIN) Jim Whelan, United Artists 50952 (Robert Heller, BMI)	2
28	31	SEA OF HEARTBEATS Sonny Price, RCA 74-0781 (Shapiro, Barnstein & Co., ASCAP)	7	64	69	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algope, BMI)	3
29	22	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE Jack Green & Jeanette Seely, Decca 32991 (MCA) (Tree, BMI)	12	65	65	SWEETER LOVE (I'll Never Have) Barbara Fairchild, Columbia 4-45690 (Rockwell, BMI)	3
30	32	LOVESONGS 7-7233 Tony Booth, Capitol 3441 (Cadernwood, BMI)	5	66	67	YOU DON'T MISS AROUND WITH JIM Bobby Bond, Hickory 1449 (Birdwalk/Hill & Range, BMI)	5
31	32	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	10	67	68	ALL I HAO TO DO Jim Ed Brown, RCA 74-0785 (Chaplin, BMI)	3
32	38	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Blue, BMI)	8	68	72	RED SKIES OVER GEORGIA Sonny James, RCA 74-0790 (Two Rivers, ASCAP)	3
33	38	GOT THE ALL OVERS FOR YOU Freddy Holte & The Heartbeats, Capitol 3433 (Blue Buck, BMI)	8	69	—	ONE NIGHT AFFAIR Jimmie C. Rife, MGM 14427 (Frisia, BMI)	1
34	38	FOOL ME Lynn Anderson, Columbia 4-45692 (Leamy, BMI)	8	70	75	RHYTHM OF THE RAIN Pat Roberts, Del 17434 (Famous) (Warner-Tamela, BMI)	1
35	34	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73323 (Blue Echo, ASCAP)	8	71	71	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Jackie Burne, JMI & East/Mariposa/Kandice, BMI)	1
36	21	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	15	72	66	HERE I GO AGAIN Johnny Duncan, Columbia 4-45674 (Dirk, BMI)	1
				73	74	BEHIND BLUE EYES Mando Waxwood, Royal American 65 (Ray Monroe, BMI)	2
				74	—	GOODTIME CHARLIE'S GOT THE BLUES Jimmy 'C' Newman, JMI & East 70006 (Atlantic) (Confession/Blue, BMI)	1
				75	—	LISTEN Tommy Cash, Epic 5-10913 (CBS) (Moss/Boss, BMI)	1

BRUSH ARBOR

The **NEW COUNTRY** Scene

Proud Mary/Denver Woman

Written by John C. Fogerty, Published by Jondora Music, BMI

Written by Kenny Mundt, Published by House of Hits, Inc., BMI



Personal Management—

Dan McKinnon,
(714) 459-2961
P.O. Box 66,
College Grove Station,
San Diego, CA 92115

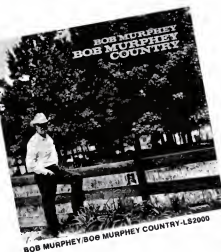
Produced by
Steve Stone

Distributed by
Capitol®
Record #3468

Honorary Producer
Ken Nelson

About twenty-six months ago, we put a record out on Lemon Records called "Jerry Clower from Yazoo City, Mississippi Talkin'". Our thanks go to Country Music Disc Jockeys for helping us prove that a Lemon is not always a lemon.

Now, twenty-six months later, we have discovered what we think is another unique talent in Country Comedy. . . Bob Murphey, from Nacogdoches, Texas. Some of the outstanding cuts being played this week on stations such as WWL, New Orleans, WSM, Nashville, WBAP, Fort Worth, WCCO, Minneapolis, and many others are: "The Traffic Circle", "The Retired Domino Player", "Turn the Rooster", and many of the others.



Country Music Men of America—
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Bud Andrews

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President, Lemon Records

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Country Music

Nashville Scene

• *Continued from page 42*

manistic song going on in the area. . . Ronald Jackson, former banjo player with Buck Owen's Buckaroos, was made an honorary Kentucky Colonel during Ronald Jackson Day in his hometown of Boonville. Jack Reno has signed with United Artists. He joined Billy Bow Bowman and Del Reeves at a special show for Helen's at Columbia, Dayton and Cincinnati last week.

Vox Jox

• *Continued from page 35*

Abrams, general manager of WLS-AM in Chicago, and capitalizing on the six-pack of beer he mentioned earlier in this column, I hear about the advance Pulse for Chicago and it appears that Abrams may owe me that six-pack. Because it appears as if WLS-AM has an 8 from 6-10 a.m., 11 until 3 p.m., 10 from 3-7 p.m., and 11 until midnight. But WFLA-AM has 3, 11, 11, and 9, so WFLA-AM's Larry Lajack beat WLS-AM in afternoon drive and WFLA-AM is tied in midday. This is actually better than WFLA-AM has ever done, so far as I know, in its many years of trying to beat WLS-AM. WDAI-FM, incidentally, has topped WBBM-FM. Ron Fraiser is leaving WZLW-AM-FM in Milwaukee to join the new Fairchild station in Minneapolis, about which I'll tell you more as soon as Fairchild national program director Bill Stewart gives me permission.

Stoney Richards, WGAR-AM, Cleveland, writes: "I just finished reading parts I and II of the interview you did with Don Imus and Robert W. Morgan. Isn't it a tragedy that guys like Imus who have become so successful in this business, rarely have anything important to say?" Yeah, but he says it well. Anyway, Imus was doing the interviewing. But, if you like, let's you and him fight. . . Rick Ricardo, WRIL-AM, Portia, Ill., is leaning to do housewife time at WHAT-AM in Philadelphia. . . Steve Hall, program director of WTRS-AM-FM, Route 1, Box 7, Dunnellon, Fla. 32630, pleases for up tempo MOR records. I was the only local FM stereo in the area, including the Silver Springs region. We simulcast during the day. Our lineup has Gerry Manning in the morning, me holding it down in the afternoons, with Joe Walsh and Paul David sharing the evenings. We also feature a big band show three times a week hosted by Charlie Allen, who years ago worked in the Miami Market.

"ALL THREE RED HOT"
"I'LL BREAK OUT AGAIN"

by
Darrell McGill
"LIVING MY LIFE WITH A
CHEATER"

by
Sherwin Linton
"ALMOST DOWN IN
DENVER"

by
Jimmy Snyder
Disc. by Shelby Singleton
OFS selling copy, write:
LITTLE RICHIE JOHNSON
Belen, New Mexico

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 10/26/72

★ STAR Performer—LP's registering proportionately upward progress this week.

This Week	Last Week	TITLE—Artist, Label and Number (Distributing Label)	Weeks on Chart
1	1	A SUNSHINY DAY WITH Charley Fife, RCA LSP 4749	11
2	2	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 25020 (Famous)	16
3	3	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG 9 Johnny Cash, Columbia KC 31645	9
4	4	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	9
5	5	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	18
★	6	I CAN'T STOP LOVING YOU (Last Her Love) ON OUR LAST DATE Conway Twitty, Capitol ST 11093 (MCA)	6
7	7	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	8
8	8	THE STORYTELLER Tom T. Hall, Mercury SR 61368	7
9	9	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	10
★	12	MISSING YOU Jim Reeves, RCA LSP 4749	8
★	15	COUNTRY MUSIC THEN AND NOW Staffer Brothers, Mercury SR 61367	8
12	11	BLESS YOUR HEART Freddie Hart, Capitol ST 11093	18
13	13	LONGESTONE LONGSTONE Ray Price, Columbia KCP 31546	13
14	14	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	5
15	15	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11092	4
16	16	ME AND THE FIRST LADY George Jones & Tommy Wynn, Epic KE 31554 (CBS)	11
18	18	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	32
19	19	WOMAN (Sensuous Woman) Don Glen, Mercury LPS 186	9
19	19	REAL MCDONALD'S Charlie McCall, Mercury 31529 (CBS)	31
★	23	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	4
★	24	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	4
22	21	ROY CLARK COUNTRY! Del 005 25997 (Famous)	13
★	24	TOM T. HALL'S GREATEST HITS Mercury SR 61369	5
24	20	BEST OF JERRY REED RCA LSP 4729	18
★	33	TRACES Sonny James, Capitol ST 11108	4
26	25	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	14
27	22	JERRY REED RCA LSP 4750	6
28	29	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL 7-5352 (MCA)	17
★	29	WHEEL OF FORTUNE Ray Price, Capitol ST 11105	3
30	28	BEST OF BUCK OWENS & SUSAN RAY Capitol ST 11048	10
31	26	ALL TIME GREATEST HITS Merle Haggard, Epic KE 31561	6
32	27	ASHES OF LOVE Dickie Lee, RCA LSP 4715	19
33	34	IF YOU TOUCH ME (You've Got To Love Me) Joe Starnelli, Dot 25022 (Famous)	3
34	36	SOMEbody LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	2
35	38	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	4
36	35	FOR THE GOOD TIMES Ray Price, Columbia G 30105	113
★	—	WORLD OF FREDDIE HART Columbia G 31550	1
38	37	SINUS THIS LITTLE GIRL OF MINE Fern Young, Mercury SR 61366	11
40	45	DELTA DAWN Tempe Tucker, Columbia KC 31742	2
42	42	SINGS FOR HOUSEWIVES AND OTHER LOVERS Eddy Arnold, RCA LSP 4738	11
★	—	WOULD YOU WANT THE WORLD TO END . . . Met Tills, MGM SE 4841	1
42	31	IF THIS IS GOODBYE Carl Smith, Columbia KC 31646	5
★	—	HERE I AM AGAIN Lorrie Lynn, Decca DL 7-5381 (MCA)	1
★	—	A PERFECT MATCH David Houston & Barbara Mandrell, Epic KE 31705 (CBS)	1
★	—	TRAVELIN' MINSTREL BAND Carter Family, Columbia KC 31644	1

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Tape/Audio Video

Ampeg Bank Tape Marketing Push

Audio Devices

'Ultimate' Oxide

By BOB KIRSCH

LOS ANGELES—Despite some difficulties during the past year in some of its other divisions, the magnetic tape division of Ampeg Corp. is as healthy as ever and is moving into its broadest marketing and promotional program in its history.

The division is placing more emphasis on the mass merchandiser, is mounting a strong advertising and promotional campaign at the local and dealer level, has revamped its packaging and displays, is changing its store image to meet what are felt to be the needs of today and is working to maintain a strong image as a separate entity of the corporation.

"We've started aiming a lot of our push at the volume, high traffic locations such as the mass merchandiser," said consumer products merchandising manager Shud Belmister. "We've got products, especially cassettes and cartridges, that came out of the audiophile business which are now becoming mass merchandising items."

Among the firms Ampeg is now working with in the mass merchandising field are Audio Warehouse, which supplies the Co. and Zody's among others, and Dart-Drum, with which they are working on a semipermanent label program.

Packaging

What are some of the changes the magnetic tape division has made over the past several months? "We've changed our packaging to something we feel is more to the consumer's eye," Belmister said. "When we were selling primarily to the audio specialist, we were selling a different market. Now, we've gone to color coded tapes, with different colors for each length and we're trying to slant our appeal in graphics and color to the younger market. We've introduced the C-40, which is actually 42 minutes long and our theme is no wasted tape. We've got new dealer posters and the same thing on a counter card where a dealer can't accommodate a poster. We want to sell an action idea."

"We've also gone to pop bags for the first time," added national sales manager Bruce McCollaway. "We're putting the C-40s and C-60s in these, and we're offering a coupon merchandising program tied in with our cassette demagnetizer. A consumer can get the demagnetizer at 50 cents off; manufacturers suggested list price through this offer."

The program previously, "McCoy continued," was pretty

darned naive in thinking we could sell with only single unit packs. Certain stores are traditionally pegboard style and they need the pop bag and the blister pack. In our approach to the mass merchandising market, Belmister felt packaging is more important than ever before. "In the mass market area, I look at tape as an impulse item," he said. "We estimate you have 48 seconds of a second to catch the customer's eye when he walks in the store, so this is one of the reasons we have more color. We've also left technical information off the packaging because the average consumer doesn't care about this. We do offer hand-out brochures for the guy who does want to read up on specifications."

There is also a new display for retailers, a counter display which Belmister said is the type most retailers are asking for.

The magnetic tape division is also much more active in promotion at the distributor and dealer

level than it has been in the past.

"There will be a Christmas promotion revolving around cassettes," McCollaway said. "The item is called the cassette library and will feature four blank C-40s, a cassette demagnetizer and a pre-recorded tape of background music. The box will be silver and black and will list at \$9.95."

Promotions

On other promotions, McCollaway said there will be "a lot more money and aids at the dealer level. We will have localized aids tied in with direct dealer support, and we will help our dealers set up aids."

Belmister added, "We will hopefully be running promotions on a six-week basis rather than simply annually or semiannually. This will mean consistent supplies of new posters, aids and product cards. Around the first of the year we will promote E-track heavily, hopefully on the heels of a good Christmas season in E-track hand."

(Continued on following page)

Cassette Bankers U.S.A.; List 50 TVC Outlets

NEW YORK—Cartridge Television, Inc., developers of the Cartrivision TVC system, claims to have identified 50 outlets in the continental United States with Cartrivision retail outlets.

According to Donald F. Johnson, vice president, marketing, for CTI, more than 500 outlets have been selected to offer the five different brand names under which the unit is being developed.

Johnson added that 500 outlets were located in 20 major cities, and pointed out that the five different brand names were designed to play the same standardized, compatible videotape cartridges.

Cartrivision players are currently now available on the market; are being sold by Sears Roebuck, Tele-Vision, P. J. Montgomery Ward, Admiral, Emerson, and Magnasonic of Canada.

John Johnson, "The fact that Cartrivision videotape cartridges can be played interchangeably on machines sold by more than 500 stores throughout America, goes a long way toward developing a nationwide market of video cartridge compatibility."

Johnson named Sears Roebuck's 18 outlets in Chicago as the first 500 outlets where the Cartrivision

system is being offered to consumers. He also identified 33 stores in the Los Angeles area, 13 in Philadelphia and five in Atlanta.

(Continued on following page)

NEW YORK—Audio Devices, Inc., has launched a major marketing and merchandise program for its Cap21 2, line of blank loaded cassette, E-track and open reel tapes.

The thrust of the new promotional program is based on the company's claim that the line embodies the ultimate in iron oxide formulations. The claim is also supported by a series of sound demonstrations in what Audio Devices president Graham Powell refers to as a setting more deliberative than the frantic atmosphere of such sound shows as the Consumer Electronics (where the line was first shown this year) and New York Hi-Fi shows.

According to Joe Kempler, manager of advanced technology for Audio Devices, and driving force behind the demonstration, the Cap21 2 line is the result of many improvements which add up to significant advancement in the state of the art.

He added, "We have developed the Cap21 2 product as a super-efficient iron oxide formulation in an exclusive dispersion process which drastically reduces magnetic loss in the casing. In effect, we have extracted more energy from each ounce of tape."

Kempler stressed that the formulation has resulted in unexcelled frequency response, the best pos-

sible dynamic range, less noise, less distortion and less print through.

The Audio Devices executive added, "To this formulation we have added our unique Cushion-Air base coating, specifically designed to eliminate static and dropouts, to improve storage and handling of open reel tapes, and to eliminate a major cause of jamming and other failures in cassette tapes."

A confident Kempler continued, "Our Cap21 2 line of cassettes outperform such new formulations as chromium dioxide and cobalt energized tapes, while maintaining the inherent advantages of compatibility, stability, non-abrasiveness and economy found in iron oxides."

Kempler added, "At the same time, our cassettes do not require special bias, equalization or other switches, and are compatible with all recorders."

Complimenting the Cap21 2 line is the new Audio Devices cassette Stack-A-Case storage chest, designed to eliminate cluttering. The units are stackable and can be used to form a chest of drawers of any size simply by sliding new units on top of each stack.

Each drawer is provided with two snap ends. One holds the drawer closed to keep dust out and the cassette in. The other

(Continued on following page)



RETAILER Don Lett's (center photo) store in Hutchinson, Kan. features mobile sign and tight security with software.

Kan. Retailer Has Rough Shoplifting Policy

By BEVERLY BAUMER

HUTCHINSON, Kan.—"People know that if they steal tapes from me, they'll be arrested. They know there's not a chance of getting off the hook because I don't let anyone talk me out of signing a complaint. I've signed ten so far."

Don Lett, who is actually promoting stealing by not doing anything about it. They say they don't want to hurt anyone's feelings. Well, balance. If someone steals, he's a thief, period."

The words are Don Lett's, president of Lett Electronics, Inc., here.

Young Customers

Because 90 percent of tape purchases in his store are made by high school age customers, Lett feels it's necessary to establish a climate of firmness.

Lett is the only salesman on the floor and monitors all tape displays himself. The display cases, designed with reach-in holes, are not locked, because Lett is in the area at all times. Youths are aware of this. Lett said the only violators he catches now are those who haven't heard of his practice of filing complaints that stick.

The tape stock holds an unusual attraction for young people because it includes prices among the lowest in town. "I am able to compete like this because I make better use of the lot than they do. I lose, but I don't make the profit I should, either. This actually doesn't bother me. Recently one fellow came in for a cassette tape and ended up buying a \$137 stereo."

Lett uses his stock selections on requests from teenagers and partly on Billboard ratings. He said Billboard's top numbers on the chart run close to what's sold in the Hutchinson area, but after that a sharp division occurs in listings.

About 60 percent of his tape purchases is rock and

approximately 40 percent is soul and country music. He carries some easy listening in E-track.

About 80 percent of his sales are in blank tape; 10 percent in cassettes, and 10 percent in E-track.

He carries some 800 titles in E-track and approximately 100 titles in cassette tape.

The tape is arranged by music category such as pop, country, rock.

Mobile Sign

One of Lett's most successful tape promotion programs involves a large orange sign with black letters. The sign has wheels and can be moved around outside the building. It faces an arterial street which carries traffic from a corner discount store less than a block away. Highway motorists also pass in front of Lett's.

The bulk of Lett's business is in television sales and service. All types of electronics and repair parts are also handled, including Citizen's Band and radio parts, car tapes, and intercoms.

The store, operated by Don Lett and his brother, C. J. Lett, who is treasurer, is one of the oldest such firms in Hutchinson.

A complete line of tape accessories is stocked, including carrying cases selling at \$9.95, storage cases \$9.95, hook-up plugs at \$1.95, needles at \$3.95, head phones at \$4.95 and up, speakers, phone car chargers, racks and stands, and cleaning devices. His percentage of profit on accessories is 40 percent.

The new high energy coatings on blank tapes preclude the use of special cleaning solutions, he said. He displays the tapes on standard racks. Most of his blank tapes are not in the high energy coating category.

The store maintains no night hours. Five technicians are employed by the firm.

Tapes Players Gain in Direct Mail Sales

By EARL PAGE

CHICAGO—Tape players are increasingly popular items in direct mail automotive tape catalogs, and record and tape club promoters are becoming more sophisticated in direct mail techniques and the entire direct mail industry is more and more consumer conscious, said exhibitors and speakers at the recent Direct Mail Advertising Association convention here.

Tom McGuinness, J.C. Whitney & Co., subsidiary of Warshawsky & Co. here, pointed out that his firm's current catalog devotes almost two pages to auto stereo and five 4-channel units. Record Club of America buys space in the catalog too as does RCA and CBS, to plug disks and tapes.

A relatively new avenue is the supermarket bulletin board where literature is left for customers. Supermarket Communications Systems Inc., a Manhattan firm, said it has used this technique in the firm's services and typically pull out of the program at intervals to study the results. He said clubs worry about hitting the same consumer too often.

Driver Handler, president, Imperial Printing Co., said Capitol is stepping up its publication of magazines aimed at record-tape consumers.

Among the keynote address, James Lutz, executive vice president, merchandising, Montgomery Ward & Co., said, "Our survival as an economic system depends upon sound consumer relations in its broadest scope."

CTI Blankets U.S.A.

• *Continued from preceding page*
in Dallas, three in Cincinnati, eight in Pittsburgh, and four each in San Diego and Kansas City.

In addition to the 18 Sears Roebuck outlets at which the Cartrivision system is being offered in Chicago, the players are also being sold by such giant retail chains as the 10 stores of Montgomery Ward, 30 stores of Polk Bros., 42 Goldblatt stores, and the 28 outlets of Mannheim Furniture/Community Discount.

Other retail chains include Foley's five stores in Houston, J.L. Hudson's 11 outlets in Detroit, Burdine's six stores in Miami, Davidson's five stores in Atlanta, 13 John Wanamaker stores in Philadelphia and New Jersey, and at Gimbel's six stores in New York, five in Pittsburgh, and five in Milwaukee.

Also included in this impressive list are 98 New Jersey retail outlets of the BBDA group, 36 Friendly Frost stores in New York and New Jersey, and Macy's Department stores including seven in New York, 11 in Kansas City, and 10 in the San Francisco Bay area. The Emporium, also in the San Francisco Bay area, is another retail chain offering the system at its 10 stores. Added to this are five Redicks stores in San Francisco, the five Seattle outlets of Frederick and Nelson, five Doc's stores, also in Seattle, four Smith Home Furnishings stores in Portland, 19 outlets of the May Co. (Platt Music) in Southern California, five Bullock's stores in Southern California, and Lechmere and Gildbrat in Boston.

Rounding the participating dealers are four Hugel's stores in Cleveland, 10 Abraham & Straus stores in New York, eight stores of Boring of Kansas City, and all outlets of Stix, Baer and Fuller, St. Louis; Barker Bros., San Francisco; Whitefront in the San Francisco Bay area, and Bamberger's in New Jersey.

Johnson also indicated that many appliance dealers around the country have expressed interest in carrying the line, and that negotiations between them and the system's manufacturers were already in progress.

The CTI executive also revealed that his company has also blanketed the nation with distribution channels for prerecorded and blank Cartrivision TV cartridges.

U.K. Car Show Plugs Philips & Motorola Units

LONDON—Motorola and Philips will be among exhibitors introducing new tape players at the Motor Show Oct. 18-24 at Earl's Court. Motorola's new 8-track car unit, which will replace the firm's current 132 model, is known as the 231. The unit has slim-line styling and slide controls for adjusting volume, tone and stereo balance.

Measuring 2½-in. by 7½-in. by 7½-in., the model has a power output of 4 watts per channel and the front is finished in satin aluminum and matt black. It also incor-

porates more sophisticated circuitry which gives better frequency response than in earlier models, while the drive shaft is bearing mounted at top and bottom, giving increased reliability and a new locking mechanism makes cartridger easier to insert. It will retail for a recommended \$95.50, excluding speakers.

Philips will also be unveiling a new in-car tape player known as the 712. The unit is in fact a combined stereo cassette player/AM and FM radio incorporating new

circuitry which, claims Philips, will enable the user to get unusually good FM reception.

Another feature of the model is a special device which automatically switches the radio on while a cassette is going fast forward or being rewound. There is also a built-in link-up which enables recording to be made automatically off the radio.

The model, the most sophisticated in-car unit Philips has produced to date, is expected to be priced at around \$360.

Ampex Blank Tape Marketing Push

• *Continued from preceding page*
ware. We will probably be using wall hanging displays, blacklight posters and banners. We will also be having a number of tie-in programs with premium items, where the consumer can get items such as demagnetizers. We want to let our distributors know that we have a continuity."

McGillivray added that the image of the magnetic tape division "was hurt somewhat by the corporation

pulling out of the consumer hardware market. The damage came in two main ways. A lot of our dealers who did a good job selling hardware and software did not know how to sell our hardware alone, and we've been working at teaching them that. Also, a lot of people related our overall market position at that time to the tape division."

What has been done to quell any bad image? "We did a lot at

the Consumer Electronics Show, I think," McGillivray added, "by setting up a large booth and using the 'it's a whole new ball game theme.' We will also be at the January CES. In addition, our promotion continuity should help let our distributors and dealers know that we are alive and very much in business."

New Markets
The division is also looking into a number of other possible outlets for tape, having recently started a test program with a 70-plus auto outlet chain and getting set to begin one with a chain of convenience stores. Supermarkets are another area that is being examined, as are free standing record and tape stores and premium possibilities.

On other subjects, audio products manager Warren Simmons said Ampex had gone to chromium dioxide because "it was here at a time when our development activities had not provided us with anything to take the place of it and we wanted to make sure we had a complete product line. This item is not a major seller, but it does appeal to the hi-fi buff."

Simmons also pointed out that the division's quality control program is run with initial testing at the research and development facilities in Redwood City, such as temperature and humidity tests, and that tests are also conducted at the firm's three Alabama plants with random tests of various tapes played on a variety of machines. There have also been controlled flights of product and controlled trips via truck.

Audio Devices

• *Continued from preceding page*
prevents the drawer from being pulled out too far when the drawer is opened.

Program labels are provided for each Shax-Pak tray to supplement the labels on the cassettes. In addition, special labels are provided to fit the protected recesses on the drawer, making it easy to find cassettes.

The cassettes are available in lengths of C-40, C-60, C-90 and C-120; while the 8-track cartridges come in playing times of 32, 40, 64 and 80 minutes.



CATALOG showroom executive Dan Rotenberg, president, Modern Merchandising, Minneapolis — "The American public likes to shop with a catalog."

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TDK Bank Tape Key: Display, Merchandising

NEW YORK—The proper merchandising approach to blank cassette tapes is as important to the product's success in the consumer market, as is the quality of tape, and structural approach to the housing, according to George T. Saddler, marketing manager of TDK Electronics.

Stressing that the proper display of blank cassettes is a vital part of any overall merchandising program, Saddler said that because cassettes are basically impulse-buy items, small in size and not very conspicuous, it is important that they should be strategically located where the "other-purchase" customer could see and buy them.

Disclosing that TDK was working along other major blank cassette manufacturers in an effort to improve merchandising techniques through improved displays, Saddler said his company has proved that counter and floor displays still play effective roles in any overall merchandising program.

TDK's display units include two deluxe floor displays. One unit can be placed against any convenient wall, while the other is a free-standing rotary tower that can be placed almost anywhere.

Saddler said TDK had spared no cost in producing the displays as it was very important that the quality image conveyed by any merchandise display be consistent with the quality image a manufacturer wants associated with the product on display.

The TDK executive added that his company had developed floor display rather than counter-top mainly because it wanted initially, to create a TDK presence, and a strong customer awareness of TDK cassette products in selected quality audio shops.

"It is not easy to do this with counter units," he said. "They vie for space, and compete for attention with other counter-top displays; can become inaccessible or obscure; get crowded out, or lose visibility."

He continued, "So, for the benefit of audio dealers who recognize the profits to be garnered from increased sales of blank tape through more effective display merchandising, we decided to start with floor displays."

Saddler assured, however, that counter-top displays are important and can be effective in certain merchandising situations, and said that his company will be offering them in the near future.

The TDK displays feature chromium trim, wood grain paneling and back-lit lucite panels. The rotary tower-type unit is six feet high, and about 2½ feet in diameter. It displays up to 30 cassettes.

ettes, 24 8-track cartridges and 80 open-reel boxes. The cassette boxes are self-dispensing, and the black enameled shelves for reels and cartridges are designed to keep the product always up front and readily available.

The entire center section rotates on a turntable, and the fluorescent

circle light in the header also lights up the product. It is designed for use anywhere in the store.

The rack-type display holds up to 590 cassettes or 42 8-track cartridges and 542 cassettes, plus 144 seven-inch reels. It is just over six feet high, three feet wide and 1½ feet deep.

Sony Blank Thwarts Dups

NEW YORK—In a move for videocassette quality standardization and to protect against piracy of material, Sony has developed a special blank which it claims can be duplicated only on Sony D 100 duplicators (Billboard, Oct. 14).

According to sources close to Sony, the purpose of the special

cassette is to prevent the unauthorized copying of prerecorded software by individuals or institutions which use Sony recorder-players.

The new videocassette will also keep small duplicators from duplicating Sony videocassettes unless they purchase the Sony D 100 duplicator on which the new cassette can be duplicated.



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Vegas Tape Business Dip

LAS VEGAS—There has been a drastic drop in business reports, Garwood Van owner of Musicland, one of the state's largest stores. The first of September the store had a radio promotion "to weed out the old Panasonic, Sony, and Craig merchandise. The first few days people came in, but it fell right off," he related.

October is always a slow month but the store did see some traffic from recent conventions. People bought blank Sony cassettes in all different sizes. Store management complained that companies aren't offering enough promotional material for their products. There is also not enough new releases. In constant demand are new Led Zepplin and Who releases "but they keep holding back on so many releases," was the complaint.

New Chain for Small Cities Sells Players, Software

Continued from page 1

Valu. Others will be in the 22,000 to 26,000-square-foot brackets. Four more will open yet this year, including store No. 2 in Watertown, Mass., No. 3 in Hutchinson, Minn., both early in November. Immediate plans are for 10 more stores. A six to eight-month testing program will indicate further expansion, said Halden.

Tape Hardware
"They're especially designed for a special type of community," said Halden. "The size and merchandise mix fit a market of from 10,000 to 14,000 people, centrally, and including the surrounding trade area, a total of 30,000 to 50,000 people. We're giving a community a shopping facility that is the equal

of what the suburban family has. The stores are attractive and we believe will hold its own in the community, the customer who has been traveling long distances to urban centers to do his shopping.

"We've tried to consider the interests of all age groups and we particularly want the youth market. We have a very large record and policy throughout the Parade stores which are self-service—to have at least one person on duty to help customers, answer questions and, in general, see that the department is operating smoothly.

Parade stores will follow the same schedule: weekdays from 9 a.m. to 9 p.m. and Sundays from noon to 6 p.m.

Expansion of the chain will be in the 23 states where Super Valu now operates. (The stores are not in northeast United States nor west of mid-Michigan.) Some of the Parade stores will be in conjunction with Super Valu supermarkets, some will operate in the same area as a Super Valu supermarket—near but not in the same building; and some will be in locations independent of a Super Valu store, and tape department and we want to be the biggest and best in town. Two hundred and fifty square feet is about the average record and tape department—including the machines to play them on. And we've put in a jukebox to help merchandise the music. It's a nickel per play, just enough to prevent 'nuisance playing' and will contain records from last week's top 40—along with whatever the department would like to put in."

The jukebox plays 45's only and is programmed by the store. It is estimated that the department—which combines records,

tapes, record players and television, along with photographic equipment—will account for 5 per cent of the store's total volume.

Among the brands being stocked: Lloyds, Panasonic, Sanyo, GE, Sound Design and Midland. There are 10 LP browsers bins and an estimated 500 tapes, J.L. Marsh is the "pick jobber" for both tapes and disks.

Regular Prices
Consistent, everyday prices is what the Parade store policy will be and Halden does not feel that it's necessary to give records and tapes away. "Parade prices are right and the stores plan to offer the biggest selection in town and go from there. Records will not be loss leaders at Parade," Halden said.

The stores seem to be on the right track: "We've been sending in record stubs every day," Dale Schulte, store manager, said. "Business has been very good." And they're selling the hardware, too. The entire supply of 8-track, four-speed, Lloyds' multiplex system (plus AM & FM) retailing for \$149.98, was sold out in the opening week and at week's end even the demonstrator had been carried away by a customer who couldn't wait for the next shipment."

Records are regularly priced, rather than coded. And pilferage is not looked to as a big problem: "The records are in a semi-enclosed area and we use the tape dispenser where the customer reaches in and selects a tape, which then drops on a conveyor belt," Halden noted.

3M's Denham To Head ITA

NEW YORK—The International Trade Association (ITA) has elected Dan Denham, vice president, 3M's magnetic products div., as president replacing George Simons. Bell & Howell, who remains on the expanded board. Oscar Kusisto, Motorola, remains as board chairman.

In explaining a surge of interest in computer joining ITA that bested before, executive director Larry Finley said: "It's recognition that we're progressing, we're making headway in establishing meaningful standardization, in working for common goals."

Other new officers: Tony Palms, Time Life Video, secretary; George Sadtler, TDK Electronics, treasurer; Jeff Berkowitz, Panasonic, executive vice president of audio; Gerry Cirron, Norelco, executive vice president video. Original board: William Slover, Ampex StereoTape; Irv Kutz, Audio Magazine; Tom Dempsey, BASF; Alan Byard, GRT; Gerry Orbach, JVC; Ed Campbell, Lear Jet; Bob Juanchik, Memorex; Dick O'Brien.

(Continued on page 53)

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Tape Happenings

Motorola has introduced model TR452AX, an automotive unit combining an AM/FM stereo radio and 8-track tape player. The compact unit mounts on the instrument panel and features local distance switch, push-pull audio circuitry, 14 tuned circuits, and push-button controls, and retails for \$199.95. Motorola's new piezo-electric "tweeter" speaker for home stereo products was chosen as "one of the 100 most significant new technical products of the year" in the tenth annual 1978 competition sponsored by Industrial Research Inc. The driving element eliminates conventional bulky magnets and voice coils. . . . Innovations in domestic production and quality are proving success stories for Topp Electronics, Inc., makers of Juliette brand consumer electronics, the manufacturing facility in Miami. Present weekly store production capability is 5,000 units, with a production rate of 10,000 per week for speakers, according to Charles Kates, vice-president. Each stereo undergoes eight separate tests before being packaged for distribution. . . . Zwalish has brought out four strophonic audio headphones for use with stereo systems. Model 839-20, with separate volume and tone controls for each earpiece, and 10-foot coiled cord, has a frequency response of 16 to 20,000 Hz. Suggested price range is \$19.95 to \$39.95 for the four models. Also offered to distributors are specially designed displays for the headphones. . . . National sales

(Continued on page 53)

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SPECIAL DESIGNS ON REQUEST

N.Y. Cultural Agency Studies TVC

PHILADELPHIA—A Cartrivision division for the distribution of TV cartridges for use in the home has been established by Al Melnick, president of A & L.

NAP Sues MCA Tech.

LOS ANGELES—North American Philips has filed suit in Superior Court here, seeking \$78,225 from MCA and MCA Technology.

NAP alleges the amount is due because of losses suffered when the defendant firms failed to live

Distributors, with new headquarters in suburban Yeadon, Pa. The local distributing firm handles tapes, cassettes, records, electronics. The new facility includes offices, warehouse and showrooms.

up to a purchase order placed Aug. 12, 1971, for 3,000 automatic cassette changer-playback decks Model 2502. Complaint states that defendants took delivery on 600 units, at contracted 150 per month, but failed to pay for them at stipulated \$37.66 each. Remaining 2,400 units, it's claimed, had to be sold at \$14.30 per unit for a cumulative loss, together with nonpayment for 600 units, of \$77,002.85.

The headquarters, comprising over 15,000 square feet, more than doubles the size of the original in-city quarters. Melnick said the move will also mean expanding warehouse, sales and office staff by more than 20 percent. A long-term lease was negotiated for the new headquarters located in the Yeadon Industrial Park.

The new Cartrivision Department will handle a complete line of TV tape cartridge, offering everything from documentaries and sports to complete feature films. Among the brand labels handled by A & L Distributors are Ampex, Stereotape, Audio Magnetics, Memorex, Cartrivision, Garrard, Hitachi, Lear Jet, Wika, Pickering, Shure, TDK, Wollensak.

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Tape Happenings

• Continued from page 32

manager appointments have been announced by William J. Byron, general sales manager for Sanyo Electric, Inc. William M. Kirsch, formerly with Motorola, is now national sales manager of televisions and radios; Allan Wallace left Magnavox to be national sales manager of audio, stereo music systems and tape recorders; Larry Hall has been promoted to national sales manager for automotive sound products. New items introduced by Sanyo Electric at the Expo Electronics Show in Los Angeles include tape deck RD-2002 for both 2-channel and 4-channel 8-track tapes with automatic playback system, 150-watt, 100-watt, \$139.95; a \$59.95 stereo tape recorder that can be used in the auto, in the home as a deck unit, or as a portable cassette recorder; and Telaudio, a portable radio with stereo auto bandwidth. Also, Sanyo's car unit, model FT-433, with record features activated by a single pushbutton and unique cueing system, listing at \$189.95 drew a lot of attention, according to Howard Leach, vice-president. . . . Weltron Company announced a self-contained AM/FM stereo multiplex reader. The model 2002, in a round, nine inch cabinet with smoked plastic dome, is powered by AC current, 12-volt auto DC, or battery, and lists for \$109.95. . . . The 1973 National Audio/Visual Association annual convention and trade show, traditionally held in July, will be held January 20-23 in the Albert Thomas Convention and Exhibit Center in Houston. Theme for the show, announced by general chairman Malcolm F. Ewing, Jasper Ewing & Sons, Jackson, Mississippi, is "Showcase for Effective Communication." Attendance is projected at 6500, with over 200 exhibitors. . . . "Video Cassettes: Medium—Market—Systems—Programming," a 150-page book based on a three year study, is available through Young & Rubicam's communications services publications unit. The in-depth study is in looseleaf format, with update sheets to be issued after six months, and sells for \$55, according to Warren A. Bahr, executive vice-president and director, Communications Services. . . . Lee Rothberg Productions, Inc., has formed a VideoVision, an equipment leasing division, with Michael Hays and Henry Monach named to head the New York based company. VideoVision is initially offering video tape recording capabilities for industrial uses, using sophisticated film production equipment. . . .

3M's Denham

• Continued from page 32

Sony; Fred Tuschinski, Superscope. New directors: Bob Bittner, RCA; Richard Grise, Dupont; Ron Fried, International Video Corp.; Sam Burger, Columbia Records; Frank Stanton, Cartridge Television, Inc.; Frank Day, American Sound Corp.; Robert Kornblister, Atlantic Records; Graham Powell, Audio Sonics.

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B-28

HIGHLIGHTS FROM THE 7TH RIO SONG FESTIVAL

1 EDDIE BARCLAY, French record label owner.

2 GILBERTO GIL, Brazilian composer and singer, came home after years in London.

3 ACTRESS DALIAH LAVI, one of the judges at the festival.

4 AN ENTERTAINER sings alone on the big Festival stage.

5 DAVID CLAYTON-THOMAS interviewed at the Festival. A sound-truck with performing group stands in background.

6 DEMIS ROUSSOS of Greece, won a special popularity prize. He presented "Velvet Mornings" in competition but sang for entertainment in the intervals.

7 TIBIAS TRINDADE, left, and composer Bedan Powell, right, on guitar.

8 BRAZILIAN COMEDIENNE Marie Alcine, interpreting Brazilian composer Jorge Ben's rhythmic "Fio Melevilla."

9 BLIND KIYOSHI HASEGAWA of Japan interpreted his own song, "Bailero."

10 DAVID CLAYTON-THOMAS of the U. S. won the Festival's \$16,500 prize and a gold

statuette, with his song, "Nobody Calls Me Prophet." He was accompanied by his Sanctuary Band.

11 MARIANE MENDT of Germany, presented "Eine Tages" by Heinz Kischenberg.

12 WILSON PICKETT and his group gave a great show at the Festival while thousands in the audience rocked. An enthusiastic Brazilian joy jumped to the platform to rock with Pickett.

13 JOSE OTAVIO CASTRO Neves, right, directed the Festival for TV-Globo, the chief sponsor with the Tourist Dept. of Rio de Janeiro.

14 RITA LEE of the Mutantes.

15 BIG BOY, popular Brazilian disk jockey, served as one of the judges on the Popular Jury.

16 KAMAHL of Australia presented "Nothing More" by Tony Hatch.

17 TOBIAS DE ANDRADE of Brazil interpreted composer Bedan Powell's "Dialogue," one of Brazil's entries in the international competition.



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International News Reports

Dixon Handles Club's Promo

TORONTO—Neil Dixon, proprietor of Grumbles Coffee House, is now handling promotion for the El Mocambo Club and Basils.

With its Fifties look, the El Mocambo has been drawing capacity crowds with a flock of name artists. Daffodil's King Biscuit Boy packed the club this week and future attractions include the Greaseball Boogie Band (16-21), Wayne Cochran (23-28), Crowbar (Oct. 30-Nov. 4), the Full Tilt Boogie Band (6-11), the Detroit Wheels (13-18), Dan Hicks and his Hot Licks (20-25), Sam and Dave (Nov. 27-Dec. 2) and Chubb by Checker (4-9).

In the downstairs lounge, acts confirmed are Flying Circle (16-21), Humphrey and the Dumptrucks (23-28) and Sweet Blimpies (Oct. 30-Nov. 4).

Basils have changed their en-

tertainment policy and are now into booking folk acts. Karen and David open for two weeks (16) and Dixon is now scouting other single and duo folk acts.

Polydor's Ellen McIlwaine was at Grumbles this week and the schedule includes the Good Brothers (16-21), Vally (23-28), Michael Coney (Oct. 30-Nov. 4) and Christopher Kearney (6-11). Dixon will oversee the promotion activities of all locations.

S. Africa Bans 'Superstar'

JOHANNESBURG — The rock opera "Jesus Christ Superstar" has been banned by the Publications Control Board in Cape Town, South Africa. The board considered the musical might "offend the religious convictions or feelings of certain sections of the population."

The ban applies to all production and performances in whole or in part and also applies to South West Africa.

Cape Town promoter Pieter Toerien had planned to stage the show in South Africa. Toerien, before leaving for London, said: "The censors cannot ban something they have not seen."

The album is still banned by the South African Broadcasting Corp. although the Publications Board has allowed the album into the country.

Japan Dealers In Protest on Pub as Outlet

TOKYO—All Japan Federation of Record Dealers' Unions expected to protest to Polydor over proposed sales of DGG classical double album product through Kodansha, a major Japanese book publishing house.

The DGG sets would sell at about \$9.

The Tokyo Metropolitan Record Dealers' Association has already protested to Nippon Phonogram over the proposed sale of 1 Music's 10-year-old Philip album of Vivaldi's "Four Seasons" at about \$6 through another publishing house, Chio Koron.

The album would kick off the publishers "World Masterpieces" series.

LaBuick Pact With Bobby

TORONTO—London Bobby, a popular local pub entertainer, has signed a production contract with Ed LaBuick's new recording complex. His first album release was "Booze, Birds and Ballads." The second live set will be called "At the Pub" and will be released later next month.

Ed LaBuick was formerly marketing manager with GRT of Canada. He started his own operation in June.

From The Music Capitals of the World

LONDON

Derek Green, the general manager of the Rondon Music subsidiary who took up a new post of general manager of A&M on Nov. 1, has named Bob Grace as managing director of the publishing company. Grace comes to Rondon from a short spell at Ricochet Music. He was originally general manager of Chrysalis Music where he was instrumental in signing David Bowie's Tilted Music firm. Coinciding with Grace's appointment, Green has named Maureen Woods, previously his secretary as international co-ordinator. She will be responsible for servicing Rondon's overseas affiliates with material.

Two lawsuits involving the management of the Rolling Stones have been settled. In the first case, Eric Easton sued Andrew Oldham—formerly concerned with him in the management of the group, Nankerhelge Music, Decca Records, London Records and Allen Klein. In the second case Mick Jagger and other members of the group sued Easton, Mr. Robin Potts, for Easton, told the Vice-Chancellor, Sir John Pennycuik, in the High Court, that over the vacation a settlement satisfactory to all parties had been reached. Under the agreed terms the first action was stayed, and certain orders and undertakings were cancelled. But the action against Nankerhelge will remain in being until the position of the directors is

clarified. In Jagger's action, a settlement in principle had been reached, but it was necessary to obtain the execution of certain documents. This problem had arisen "cause of the death of Brian Jones in July 1969. His father, as administrator of his estate, was willing to do what was necessary to dispose of the action, which will be heard in chambers. . . . WEA is introducing a new EP series called Fours and each record in the series will contain four tracks taken from back-catalogs of the WEA group labels. The first 10 releases include material by Ray Charles, Bobby Darin, the Everly Brothers, Trini Lopez and Peter, Paul and Mary. Accompanying the series, WEA has produced a large quantity of corner brewer units, available to dealers with a minimum order of 50 records. Meanwhile WEA has bought Ralph McTell's five-year contract from Paramount after only one year with the firm. In turn, McTell has signed a new five-year agreement with Reprise on a worldwide basis. McTell's new album under the deal is "Not Until Tomorrow," which will be backed up by heavy international promotions. The album is being released to coincide with McTell's UK tour which begins at the Rainbow theatre in London on October 27. . . . Enterprise Records and Distribution will launch its two new labels New World and Double Gold later this month.

(Continued on page 56)

Victor's Torio In U.S. Trip

TOKYO—Asutaka Torio, who became president of Victor Music Publishing Co., Ltd., was in the U.S. Oct. 1-16.

The main purpose of his trip was to attend the CMA Convention, Oct. 16-21, in Nashville. He is due to return home Oct. 25 after visiting Los Angeles Oct. 22-25.

His company is a 100 percent owned subsidiary of the Victor Company of Japan, Ltd. (JVC/Nivico).

"ENADA I"

1ª ESPOSIZIONE ITALIANA DI APPARECCHI DA DIVERTIMENTO AUTOMATICI

(First Italian Exposition of Automatic Entertainment Apparatus)

Palazzodei Congressi-Roma-Eur -7, 8 e 9 novembre, 1972-

(November 7, 8 and 9, 1972)

L'ASSOCIAZIONE NAZIONALE SAPAR, CHE RIUNISCE TUTTI GLI OPERATORI ITALIANI DELLA PROFESSIONE DELL'AUTOMATICO, PER CELEBRARE IL 1° DECENNALE DELLA SUA COSTITUZIONE, HA ORGANIZZATO LA PRIMA ESPOSIZIONE SPECIALIZZATA DI PRODOTTI ITALIANI PER IL DIVERTIMENTO AUTOMATICO.

(SAPAR, the National Association of all operators of automatic entertainment apparatus has organized, as a celebration of the first decennium of its constitution, the first specialized exposition of Italian products in the field of automatic entertainment).

VISITATE L'ENADA (Visit ENADA)

TUTTI I VISITATORI STRANIERI DELL'ENADA 1ª PARTECIPERANNO ALLA SERATA DI GALA ALL'HOTEL CAVALIERI HILTON, OSPITI DELLA SAPAR.

(All foreign visitors will be SAPAR's guest at a gala evening in the Cavalieri Hilton Hotel, Rome).

Needtime Accord Helping Radio to 'Put it together'

By ROB PARKTRIDGE

of commercial radio is finally taking shape. During the past two years various pieces of the puzzle have been slotted into place, building a hazy outline of the final picture. Two weeks ago, however, one of the most vital pieces was put into position with the announcement of the needtime agreement for commercial stations.

The puzzle is now almost completed.

Needtime has always been one of the dominant question marks facing the introduction of commercial radio in Britain. Music, as well as being the food of love, is also the staple diet of popular radio programming. This relationship between the music industry and radio however, is governed by one major factor, needtime—the system which regulates the amount of airtime for records on radio.

The problem, for commercial radio is one of economics. The new stations will depend entirely on advertising revenue—which means attracting maximum audiences. And the one sure way to create such listening figures is plenty of disk shows. But performance copyright on records however, is owned by the manufacturers—hence the needtime system.

The history of needtime goes back as far as 1911 when the Copyright Act established that, quite apart from copyright in a particular song, there was an other copyright to protect. And this was the copyright in the actual performance on the record.

In practice this means the manufacturers have the right to share in the profits from records played publicly for gain, and this includes disks played in juke boxes, discotheques and on radio.

For 20 years after the introduction of the 1911 Copyright Act, individual companies issued licenses for the public use of their product. But by the beginning of the 1930s, the increasing sophistication of recording techniques and the equipment made the public playing of disks a very viable—and popular—proposition. This led to a serious administrative problem. If a number of records were to be played, then licenses from each company involved were needed. This was not the most practical of methods.

The solution was Phonographic Performance, a limited company

formed by the record industry in 1934 to issue licenses and control the use of records. The record companies assigned their public performance rights to PPL. Our functions have remained the same ever since, says Herbert Gilbert, general manager of PPL.

Control

"We control the public performance and broadcasting of records, we enter into licensing agreements and we agree scales of charges with various bodies for the use of records. The licensing charges are applied to all public performances, including records played by the BBC, the IBA and the Isle of Man broadcasting company."

"And one of the major licensing agreements is needtime. PPL, which represents about 100 British record companies, has reached agreement with BBC, the British Corporation 82 hours needtime each week, to be divided between Radio 1 and 2. In return PPL receives a levy of \$200 an hour, which amounts to a sum in the region of \$75,000 per year, to be divided between the record companies, the Musicians' Union and the artists and musicians."

Why then, with a needtime limit of \$200 an hour, has there been a restriction of 82 hours a week played on the BBC? One of the traditional reasons for the record industry's belief that too many radio plays are harmful to record sales. This philosophy is gradually changing however, and most record companies now believe in radio as a vital promotional outlet and many are recorded to additional needtime as an essential requirement for radio.

The other reason for needtime restrictions however, is the requirements of the Musicians' Union. If unrestricted needtime was introduced, the opportunities for the employment of musicians on radio would be unlimited. A question considered by the PPL when granting licenses to individual companies.

Employment

We have for many years recognized the legitimate question of the employment of musicians in cases where records are to be played. The record industry has accepted its obligations to the Musicians' Union and we would

certainly restrict the use of records in cases where they are directly responsible for musician employment, Gilbert.

He would also say over the years the PPL and the MU has had a reasonable relationship, but in the past there have been times when Gilbert makes the decisions. The MU's interests however, are always taken into consideration."

An agreement was made between the two organizations in 1946 when the PPL agreed not to allow the unlimited use of records where employment opportunities for musicians have been threatened as a consequence.

John Morton, general secretary of the MU, says: "We have to accept employment opportunities. If needtime restrictions were lifted there would be dangers of unemployment among our 33,000 members. The BBC is recognized its responsibilities in this matter, and employs around 560 musicians, together with a guaranteed level of casual employment, and we always rest the idea that the BBC is the employer of last resort. We believe it is entitled self-interest on the part of the BBC."

"Creative broadcasting cannot rely solely on record playing and we recognize the tendency to try and reduce programming costs by

"It also believe that over-exposure is something the industry should avoid. I don't think that prolonged exposure to records creates a taste for listening to music, it creates a sense of the length of popularity of the records."

"And also, when a musician makes a record, the rate the MU negotiates are for its domestic use only. The MU is not concerned that musician's performance when the record is played on the radio. Musicians have a right to be paid more if records were only for domestic use, although it is not a union's job to need some records on radio."

The MU's position is recognized by the record companies, and a recent contribution of its revenue to the artists. This is purely a voluntary arrangement, and the European such payments are compulsory by law. Gilbert says: "When PPL was formed, it was accepted that although the record companies had an absolute right to their product, nevertheless, the revenue from their records was attributed to the artists."

"We also pay the MU 12½ per cent of our revenue in respect of records on which the artists are on the records. We've done this since PPL's inception."

Morton comments: "The payment from the PPL is intended as a contribution to the musicians who were, of course, the main force for the domestic use of the records."

Interests

The MU was particularly anxious to safeguard its interests during the needtime negotiations for commercial radio and a stipulation in the agreement was that 10 per cent of the new stations' advertising revenue should be spent on the employment of musicians.

"If you accept what the promoters of the Commercial Radio Bill say, the new stations must have obligations to musicians. There is general acceptance within the Government that the record industry of the validity of our case—our interest is employment of musicians."

We want the Independent Broadcasting Authority to have an obligation on the stations to use specially recorded music and we have consistently used this as an obligation. Commercial radio is motivated by money. That's a perfectly acceptable motivation, but it needs social safeguards. We accept the decision to start commercial radio, but we must obligations—our members after

Continued from page 55

Double Gold will release a variety of middle of the road and pop albums and through a deal with Decca Records, Entenace has purchased product by the Small Faces and Amen Corner for issue on New Wave Records. A new unit pressing operation has been formed as a separate company by Marek Rodd of Salsbury. A new unit, under the name is to be announced within the next month—has \$150,000 invested in Salsbury. The new pressing company will be situated at 14, Oldfield Street, London and is due to start operations on Feb. 14. Rodd commented that the company already has orders for the first 18 months of the operation. The drive against the also in the past, particularly amongst teenagers, is enlisting the pop single as an ally. The Quik (a new Education Officers is campaigning about the dangers of drug abuse by following a recording of the company's A & R department, staff members Martin Clarke and Tony Rivers resigned from CBS. A & R chief Mike Smith commented that the house producer

is not a record producer, but CBS and that in future he would be using more independent producers. He himself also left CBS. CBS are looking for a new current production manager, and have received offers from CBS are Bob Johnston from the art department and Martin Lickner. The latter was involved in the production of the album "The Phil Spector" by PHILIP PALMER.

"Satin Doll/Kimiko Kasai with Gil Evans Orchestra" scheduled for release throughout Japan Oct. 21 by CBS Sony Records. The album was recorded in Tokyo last summer by the Japanese jazz singer and U.S. jazz pianist/arranger, Gil Evans. When CBS released the Freddy Hubbard Quintet for performance at Tokyo Oct. 25-26. Several more appearances are scheduled in other parts of Japan before they leave for their first recital to Kyoto Tokyo booking agency. French vocalist Salvatore Adamo (Odessa) has been booked by Universal International Promotions, Minon and other agencies for recitals in Japan Nov. 26-27.

A six-day "Blue Hawaii" tour arranged by the Kyonin Travel Agency of Tokyo, for the equivalent of some \$450 per head for the tour, is being organized by the Japanese in Honolulu. The American singer-songwriter Melode has been booked by UOP for her first recital in Japan Nov. 19-25. She will be followed by T. Rex, Nov. 22-23.

Czechoslovakian singer Helena is expected to give her first Japan performance at Tokyo's Shibuya Public Hall Nov. 16. . . . Also due next month (in November) are French chanson star Yves Tumor, pop vocalist Neil Reid, jazz singer Johnny Hartman, singer-songwriter Laura Nyro, and the Who. Davey Jones will be here for the second time this year. . . . American singer-songwriter, sponsored by the U.S. Embassy in Tokyo, will be touring Japan next month. . . . Edward Bear's "Last Song," another Larry Levy composition, is being released simultaneously by Capitol in the U.S. To encourage the youth vote, the U.S. Ministry of State's Youth Committee has engaged the newly-signed Capitol group, Truck, for a personal concert in Japan, a tour to the Western provinces. The youth-oriented junket takes Truck and Ted Good to the Embassy. The fair featured the

Apple group this year, films and photos, in most of them, "The Marmalade Show" featuring the CBS/Sony recording artists launched a new TV network of the Tokyo Broadcasting system (TBS). Guest star of the first Japanese show was rival singer Runiko Koyanagi of Warner-Pioneer. . . . Led Zeppelin (Atlantic) Japanese tour, their first live performance in Tokyo Oct. 22, attracting an even bigger crowd than their first Japanese appearance last year, although advance publicity was smaller.

Led by Major E. G. Hoshino, the 72-member band of the Queen's Guards, comprising the regimental band of the Irish Guards and the pipes/drums of the 1st Battalion, IO, played the opening of Kessei Square tour in Tokyo Oct. 10, prior to their first Japan performance tour, Oct. 11-Nov. 6. . . . Paddy Moloney (Arista) left Tokyo Oct. 15 for Munich, where he is to record another album after giving two performances at Tokyo's Copacabana Oct. 9 and Oct. 11. . . . (Continued from page 55)

gave one show at same night spot Oct. 27. . . . Before departing from Tokyo, singer's sister, the singer singer Gigliolo Cinquetti was filmed for two Japanese TV shows. She gave a joint recital with Gianni Morandi during her third Japan performance tour."

"Young Music Show" series of TV programs being aired by Nippon Hous Kyokai, the government-owned Japanese television station, featuring films of Emerson, Lake and Palmer Oct. 8 and the Rolling Stones Oct. 14. . . . The Japanese singer in Tokyo Oct. 4, 40-year-old, who has been touring in the U.S. on recordings for Polygram, Teichiku and Nippon Columbia. He had been touring in the U.S. with the Star Singers' Association since 1963.

HIDEO EGUCHI

WARSAW

Poland's oldest singer, Mieczyslaw Fogi (71), is touring Canada, U.S. and Japan. The tour, organized by Polish impresario Jan Wojtowicz, who operates in Poland, is the singer's 25th in the U.S. Two years ago, he was voted the most popular singer among Polish audiences in the U.S. and was named Promi-Erg Factor in Pionki which is a record of 5.5 million hits. A year for the Polish market is nearing a total of 2.5 million pressings since 1960.

Progress of radio and television hardware sales are running neck and neck with both reaching a figure of 0.2 million units. The 1.5 million TV sets are expected to be sold in the next two years. These will be mostly black and white although the first color TVU set was sold in 1963. The first set is the Rubin 707-P which is manufactured in conjunction with the Moscar company. First sets have already been distributed and by 1975 30,000 will have been sold.

TORONTO

Canadian promotion man, Liam Mullin, sailed for England to inaugurate the House of Music. . . . Christopher Kearney and producer Dennis Murphy returned to Toronto from Rio Janeiro last week—they will commence work on the new album in the next month. . . . Edward Bear's "Last Song," another Larry Levy composition, is being released simultaneously by Capitol in the U.S. To encourage the youth vote, the U.S. Ministry of State's Youth Committee has engaged the newly-signed Capitol group, Truck, for a personal concert in Japan, a tour to the Western provinces. The youth-oriented junket takes Truck and Ted Good to the Embassy. The fair featured the

(Continued on page 60)

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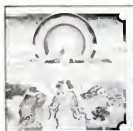
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"World Galaxy"—Alice Coltrane with Strings.
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"Live at the East"—Pharoah Sanders
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"Pneuma"—Michael White
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"Attica Blues"—Archie Shepp
AS-9222

QS on impulse

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OMNIDIRECTIONALITY. QS Regular Matrix provides totally accurate pickup and reproduction of any source in any direction of the original sound field—over a full 360 degrees—reproducing any signal in its correct position within that sound field, including dead center (overhead effect). With QS Regular Matrix there's no need to locate performers in special positions while avoiding other locations. QS Regular Matrix provides the same total acoustic perspective as discrete tape, and the recording engineer enjoys the same freedom to experiment with performer placement.

COMPATIBILITY. QS Regular Matrix encoding is totally compatible with all stereo formats for playback.

It can play back encoded recordings in ordinary two-channel stereo with an enhanced stereo effect and perspective. The encoded rear-channel information spreads outside and beyond the stereo speakers for a broadened sound image. Because of this two- and four-channel capability, only one pressing of a record serves as both the two- and four-channel stereo disc releases.

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■ All existing professional equipment is used as usual, both in recording and broadcasting. When recording, only the QS Regular Matrix encoder need be added to studio equipment. The same tape equipment, cutters, etc. used for two-channel are used for four-channel recording.

BROADCASTABILITY. Any FM stereo broadcaster can go on the air instantly with QS Regular Matrix encoded records with no additional equipment needed. Just by playing the encoded disc, the station broadcasts a fully compatible quadraphonic signal. There are no special FCC regulations or permits needed, and existing transmitting equipment can be used as with regular two-channel records. The only time the encoder is needed is if the broadcaster elects to transmit live four-channel programs or from discrete tape sources.

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Island, B&C Split With Trojan Label

LONDON — Island and B&C have terminated their partnership in the Trojan label, formed as a joint venture three years ago as an outlet for the West Indian recordings released by the two companies.

Reason given for the split is

Mogull Set Foreign Deals —Lewis, Fox

NEW YORK — Ivan Mogull Music Ltd. has acquired pianist Ramsey Lewis' catalogs, Rascal Publishing Co. (BMI) and Pamoja Music (ASCAP) for sub-publishing in South and Central America and Mexico.

Mogull's associates in these territories have started promotion on this material. The deal was concluded by Steven Rand on behalf of Lewis and Mogull.

In addition, Ivan Mogull Music Associates has acquired the foreign rights to Jan August's publishing company, P.N. Music Co. (BMI) for all territories throughout the world, excluding the U.S. and Canada.

Contracts have been signed by Fred Fox, president of Sam Fox Publishing Co., and Ivan Mogull for Ivan Mogull Music Ltd. for Southeast Asia, as well as Czechoslovakia. These two territories were only recently opened by Mogull. They house a vast amount of catalogs and songs originally owned by Mogull, as well as other leading publishers and writers.

that due to the increasing involvement of the two companies in the progressive music market, administrative and policy decisions were becoming increasingly difficult to complete to both sides satisfaction. "We were both making decisions affecting Trojan which didn't make proper sense, so the best thing seemed to be to have the label run from one source," said Island managing director David Betteiger. Earlier this year, Island ended a distribution agreement with B&C which is now handled through EMI.

From the end of the month, Trojan will be handled completely by B&C, with Island in the future concentrating its reggae material on the Blue Mountain label, with such artists as Jimmy Cliff, the Maytalls and Greyhound, plus two new signings, Owen Gray and Bob Marley and the Wailers. All other artists, among them the Pioneers, the Marvels and Nicky Thomas will be on Trojan.

Lee Gophal, managing director of B&C, will be trimming the Trojan label and artists roster and by the end of the year it will be releasing only five West Indian labels—Horse, Big Shot, Explosion, Green Door and Attack, the last three concentrating on ethnic material and the others, including the Trojan label, handling commercial reggae.

Coinciding with the break, Trojan will take over all the premises at Neasden, shared with Island, which on Nov. 15 will be opening a new 14,000 square foot warehouse and distribution centre at Transport Road, Brentford.

Denny Vaughan Dies at Age 52

MONTREAL—Denny Vaughan, one of Canada's best known hand-drawers, died in Montreal at the age of 52.

Vaughan had recently moved back to his Montreal home after spending five years in Hollywood where he worked with such prestigious figures as the Smothers Brothers and Glen Campbell.

His rise to fame came through his association with the CBC where he starred in his own production in the early Fifties.

He was recently offered the position of hand-drawer at Toronto's Royal York Hotel replacing movie Whitney but he declined the move.

Sopot Festival Format Scored

WARSAW—The format of the recent Sopot International Song Contest has been strongly attacked by both the Polish press and some industry executives. Opinion was almost unanimous that the only interesting and productive part of this year's event was the "Record Day."

As a result the organizers have worked out a new formula whereby the contest is for record companies only. It will be held over four days in August and will feature two days of record company artists' presentations, one day of Polish songs by the same artists and the final day will be a winner's gala.

From The Music Capitals of the World

Continued from page 60

writer of the Week" on "Morning Airs." . . . Local group Time Machine's first release is "Railroad." . . . Mellow Candle have changed their name. They're now known as Grace Before Spades. . . . Irish group Thin Lizzy will play 19 English venues with Slade. . . . Irish Record Factors issued a series of albums from RCA for the "Nostalgia" campaign. They include "Fantasy of Rudy Vallee," "This Is Maurice Chevalier," "Waring's Pennsylvanians," "Love Songs by Russ Colombo" and "Golden Age of Comedy."

KEN STEWART

HAMBURG

A market research firm recently carried out a survey on the buying habits of the German record collector. The survey was made in April on 1,839 people over the age of 15. 38 percent believed that a record was for "social entertainment." 16 percent said that a record was for "peaceful enjoyment" while 10 percent believed that records were "amusing." It is estimated that 58 percent of the people in the survey own a record player and the average West German collector has around 30 records and 24 percent have been collecting records for more than five years. The survey reveals that 40 percent received records as a present leaving 40 percent to buy their own disks.

The survey continues that the price level for a record should be between 16 and 20 DM (today an album costs between 22 and 25 DM.). A figure of 44 percent is attributed to lovers of operetta, 43 percent to popular music, 40 percent for folk music, 28 percent for march music and only 23 percent like jazz or beat music.

Rik Talmade of the American Musicor label was in Munich recently to receive an award for the Hot Butter hit by Popcorn which is issued here on Ariola. A gold disk was also presented to Bobbie Bourne of Bourne Music, the original publisher Johann Michel of Melodie de Welt, the German sub-publisher also invited composer Gerhard Kinsley to West Germany and presented him with a gold disk featuring the different labels which have issued a version of "Hot Butter." . . . This month German music publisher Rolf Budde celebrates 25 years in the music industry. He started in music publishing in 1947 and worked with composer Gerhard Froboese. During the 1950s he took over several firms and today is one of the largest and most successful West German music publishers. Budde secured sub-publishing rights to all Beethoven compositions and handled their catalogue from 1964 to 1969. In an interview with Musikmarkt, Budde spoke of the possibility of launching a label in the near future. "I think it would be better to wait until we find a really interesting singer. And I'm sure that this will not be far away."

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Arranged by Marty Paich



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's requiring greater promotional support progress this week	ARTIST Title, Label, Number (Dist. Label)	TAPES PACKAGES AVAILABLE		THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's requiring greater promotional support progress this week	ARTIST Title, Label, Number (Dist. Label)	TAPES PACKAGES AVAILABLE		THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's requiring greater promotional support progress this week	ARTIST Title, Label, Number (Dist. Label)	TAPES PACKAGES AVAILABLE		
					3-TRACK CASSETTE	REEL TO REEL						3-TRACK CASSETTE	REEL TO REEL						3-TRACK CASSETTE	REEL TO REEL	
1	1	10	★	CURTIS MAYFIELD/SOUNDTRACK Superfly Curtis 0014 ST (Buddah)	NA	NA	37	37	17	★	CARPENTERS A-Side A&M SP 3511	NA	NA	94	5	LUTHER INGRAM (Let Loving You Be Wrong) I Don't Want to Be Right Epic KDC 2202 (Star/Wgn)	NA	NA	NA	NA	
2	16	16	★	LEON RUSSELL Carnegie Shallar SW 891 (Calest)	NA	NA	41	48	10	★	DOOBIE BROTHERS Twelve Step Warner Bros. BS 2634	NA	NA	89	8	KINK Everybody's In Show Biz RCA VP1 5085	NA	NA	NA	NA	
3	3	37	★	MOODY BLUES Days of the Future Passed Deram DS 1802 (London)	NA	NA	39	32	17	★	CARLOS SANTANA & RUDY MILES Telemayo Street Columbia KC 31309	NA	NA	88	8	B.L.S. KING Guest Who A&M ABC 759	NA	NA	NA	NA	
4	12	12	★	ROD STEWART Never a Dull Moment Mercury SMI 1646	NA	NA	40	31	15	★	NILSSON See-4 Schallimelon RCA LP 4717	NA	NA	76	76	35	JOHN HATHAWAY Live RCA LP 3535	NA	NA	NA	NA
5	5	14	★	CHICAGO V Columbia KC 31102	NA	NA	41	36	18	★	NLCE COOPER Beginnings Warner Bros. BS 2625	NA	NA	77	74	55	GOODSELL Original Cast Bell 1102	NA	NA	NA	NA
6	11	11	★	TEMPTATIONS All Directions Gordy G 902 L (Motown)	NA	NA	42	35	12	★	RICK SPRINGFIELD Beginnings Capitol SMIAS 11047	NA	NA	78	78	19	ENGLES Antenna SW 3054 (Atlantic)	NA	NA	NA	NA
7	8	21	★	THE BANO Rock of Ages Capitol SMI 11045	NA	NA	43	41	11	★	GUESS WHO Live at the Paramount RCA LP 4779	NA	NA	80	61	7	RICHIE HAVENS On Stage Sherry Street 2P5 4012 (JGMA)	NA	NA	NA	NA
8	21	21	★	CHUCK BERRY London Session Chess CC 40020	NA	NA	44	40	18	★	JIM CRONE You Don't Mess Around With Jim ABC ABC 740	NA	NA	81	70	12	OTIS REDDING Greatest Hits A&M SP 3401	NA	NA	NA	NA
9	8	24	★	ELTON JOHN Heaven Defies Capitol SMI 11045	NA	NA	45	45	19	★	BURDET HORNBACK Understanding United Artists UAS 557	NA	NA	81	70	12	SALTS Motorcycle Mama Sherry Street 2P5 4012 (JGMA)	NA	NA	NA	NA
10	13	13	★	MICHAEL JACKSON B (Motown M 755 L)	NA	NA	46	46	11	★	SMOKEY ROBINSON & THE MIRACLES Flying High Together Twelve 7 318 L (Motown)	NA	NA	82	73	30	GODFATHER Soundtrack Paramount PAS 1003 (Famous)	NA	NA	NA	NA
11	15	8	★	OF JAYS Rock Sababers Philadelphia International KZ 31712 (CBS)	NA	NA	47	47	24	★	THICK ON A BICK Thick on a Bick Mercury SMI 2072	NA	NA	83	84	15	MAIN INGREDIENTS Butter Sugar RCA LP 4077	NA	NA	NA	NA
12	14	14	★	THREE DOG NIGHT Seven Steps From ABC/Dunhill DSD 50118	NA	NA	48	43	25	★	ROBERTA FLACK & DONNY HATHAWAY Atlantic SW 7216	NA	NA	84	77	82	CAROLE KING Tapestry Capitol SP 2700 (A&M)	NA	NA	NA	NA
13	17	18	★	CHEECH & CHONG Big Bambu Capitol SP 27014 (A&M)	NA	NA	49	54	22	★	JACKSON 5 Lookin' Through the Windows Motown M 750 L	NA	NA	85	87	4	JAMES GANG Rascal ABC ABC 750	NA	NA	NA	NA
14	16	7	★	MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31720	NA	NA	50	50	16	★	FOUR TOPS Mother Pleased It Motown M 748 L	NA	NA	86	51	38	ANGEL Let's Stay Together RCA SP 31556 (CBS)	NA	NA	NA	NA
15	14	14	★	ROBINSON, LAKE & PALMER Trilogy Capitol SP 9093	NA	NA	51	53	24	★	RASPBERRIES Control SP 11026	NA	NA	87	75	38	AL GREEN Let's Stay Together RCA SP 31556 (CBS)	NA	NA	NA	NA
16	22	5	★	FIFTH DIMENSION Greatest Hits on Earth 1106	NA	NA	52	56	21	★	ALICE GUTHRIE Hello's Lullaby Mercury SMI 3060	NA	NA	88	86	56	CAT STEVENS Tea & the Sircal Atlantic SP 4312	NA	NA	NA	NA
17	21	4	★	YES Close to the Edge Atlantic SP 2244	NA	NA	53	58	43	★	ROLLING STONES Hot Rocks: 1964-1971 London SP5 669-7	NA	NA	114	3	TEN YEARS AFTER Rock & Roll Music To The World Columbia KC 31729	NA	NA	NA	NA	
18	18	13	★	VAN MORRISON Saint-Domingue's Preview Warner Bros. BS 2633	NA	NA	54	62	7	★	RUMBLE Rumble Mountain High RCA LP 4721	NA	NA	110	2	DEEP PURPLE Purple Passages Warner Bros. BLS 2646	NA	NA	NA	NA	
19	11	16	★	NEIL DIAMOND Moods Capitol SP 10336 (MCA)	NA	NA	65	5	★	HUMBLE Lost & Found A&M SP 3512	NA	NA	91	83	60	VERMILION & THE GEMMINS Layla A&M SP 3704	NA	NA	NA	NA	
20	10	10	★	T. REX Twelve MS 2018	NA	NA	56	58	27	★	CHILVERTS A Lonely Man Epic/Sony HS 754719	NA	NA	92	85	25	JANIS JOPLIN Live at Newport Columbia CXK 35360	NA	NA	NA	NA
21	42	3	★	CAT STEVENS Catch Bull at Four A&M SP 4345	NA	NA	57	52	14	★	CHER Foxy Lady Kapp A&M 5014 (MCA)	NA	NA	93	96	39	BREAD Baby I'm-a Want You Capitol SP 32015	NA	NA	NA	NA
22	27	7	★	PARTRIDGE FAMILY At Home With Their Greatest Hits Capitol SP 1102	NA	NA	58	48	20	★	THE OSMONDS Call 1102 ESE 4926	NA	NA	94	95	35	COMMANDER COOKE & HIS LOST PLANET ARMEN Hot Licks, Gold Steel & Twisted Tapes Paramount PAS 6031 (Famous)	NA	NA	NA	NA
23	24	20	★	URIAN NEP Diamonds & Wonders Mercury SMI 1647	NA	NA	59	57	16	★	HOLLIES Flash Epic KDC 20958 (CBS)	NA	NA	95	39	4	CHER Supergal, Vol. II United Artists UDS 94	NA	NA	NA	NA
24	17	17	★	GILBERT O'SULLIVAN Homage MCA M 4 (London)	NA	NA	60	60	24	★	FLASH Seaworld ST 11040 (Capitol)	NA	NA	95	39	4	CHER Supergal, Vol. II United Artists UDS 94	NA	NA	NA	NA
25	34	3	★	GRAND FUNK RAILROAD Phonics Capitol SMIAS 11099	NA	NA	61	61	21	★	ROLLING STONES Exile on Main Street Rolling Stones CQC 2-2000 (Atlantic)	NA	NA	115	9	BANNY O'KEEFE Stonest SP 3434 (Atlantic)	NA	NA	NA	NA	
26	21	24	★	BILL WITHERS SWEET Sussex DRS 7014 (Buddah)	NA	NA	79	3	★	OSMONDS Crazy Horses MCA BS 4451	NA	NA	97	93	11	ENGLBERT HUMPERDINKA In Time Capitol SMIAS 7056 (London)	NA	NA	NA	NA	
27	11	11	★	JEFFERSON AIRPLANE Love John Silver Grunt PR 1007 (RCA)	NA	NA	63	66	17	★	JAMES BROWN Thank U Polydor SP 3028	NA	NA	150	4	JOHNNY NASH I Can See Clearly Now Epic KC 31602 (CBS)	NA	NA	NA	NA	
28	19	17	★	ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LP 4739	NA	NA	64	59	23	★	DONNY OSMOND Portrait of Donny MCA BS 4420	NA	NA	125	5	ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31425	NA	NA	NA	NA	
29	30	14	★	CORNELIUS BROTHERS & SISTER ROSE Unlabeled Artists USA 5561	NA	NA	65	63	63	★	ALLMAN BROTHERS Eat a Peach Capitol SP 1102 (Warner Bros.)	NA	NA	162	2	J. GEILS BANO "Live"-Full House Capitol SP 3421	NA	NA	NA	NA	
30	28	12	★	JERMAINE JACKSON Jermaine A&M SP 293 L	NA	NA	66	64	20	★	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SP 2906	NA	NA	101	71	25	PROD. CARL HARRIS Live in Concert with the Edmonton Symphony Orchestra A&M SP 4355	NA	NA	NA	NA
31	38	5	★	LUZ HUNNELL Liza With a "Z" Capitol SP 31752	NA	NA	67	67	29	★	HISTORY OF ERIC CLAPTON Are You 2-4-03	NA	NA	102	98	17	BLACKIE OAK ARJUNAS If an Angel Came to See You, Would You Make Her Feel at Home A&M SP 4355	NA	NA	NA	NA
32	20	15	★	DONNY OSMOND Too Young MCA BS 4454	NA	NA	68	68	35	★	NEIL YOUNG Harvest Capitol SP 1032	NA	NA	103	103	33	HUMBLE PIE Smokin' A&M SP 4342	NA	NA	NA	NA
33	39	8	★	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	NA	NA	91	2	★	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2629	NA	NA	103	103	33	HUMBLE PIE Smokin' A&M SP 4342	NA	NA	NA	NA	
34	29	18	★	ISLEY BROTHERS Brother, Brother, Brother Black Dog 3009 (Buddah)	NA	NA	70	69	37	★	ROBERTA FLACK First Take Atlantic SP 8230	NA	NA	104	100	32	STEVE WONDER Music of My Mind Twelve 7 314 L (Motown)	NA	NA	NA	NA
35	33	30	★	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	NA	NA	92	2	★	AL GREEN He's Still in Love With You R. Kline 2004 (London)	NA	NA	105	108	30	SHAY'S BIG SCORE Soundtrack MCA BS 355 SP 2	NA	NA	NA	NA	
36	44	3	★	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	NA	NA	72	72	16	★	DONNA FARGO Happiest Girl in the Whole U.S.A. New DJS 8000 (Famous)	NA	NA	106	106	13	TOWER OF POWER East Bay Grease San Francisco SW 2-4 (Atlantic)	NA	NA	NA	NA

Compounding the triumph: presenting the second Loggins & Messina album.

Loggins And Messina
including:
Your Mama Don't Dance / Thinking Of You
Long Tail Cat / Lady Of My Heart / Angry Eyes



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Plus the rockin'gest single of the year: "Your Mama Don't Dance."

"Sittin' In" was the sleeper album of the year.

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And, it's also got the rockin' single that'll have the country on its feet in no time:

"Your Mama Don't Dance."

New Loggins & Messina. On Columbia Records®

TOP LPs & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
107	102	13	DOORS	108	103	12	DOORS	109	104	11	DOORS	110	105	10	DOORS
111	106	10	ROY BUCHANAN	112	107	9	ROY BUCHANAN	113	108	8	ROY BUCHANAN	114	109	7	ROY BUCHANAN
115	110	5	STEPHEN STILLS	116	111	4	STEPHEN STILLS	117	112	3	STEPHEN STILLS	118	113	2	STEPHEN STILLS
119	114	1	ERIC CLAPTON	120	115	1	ERIC CLAPTON	121	116	1	ERIC CLAPTON	122	117	1	ERIC CLAPTON
123	118	8	ROY BUCHANAN	124	119	7	ROY BUCHANAN	125	120	6	ROY BUCHANAN	126	121	5	ROY BUCHANAN
127	122	3	ERIC CLAPTON	128	123	2	ERIC CLAPTON	129	124	1	ERIC CLAPTON	130	125	1	ERIC CLAPTON
131	126	1	ERIC CLAPTON	132	127	1	ERIC CLAPTON	133	128	1	ERIC CLAPTON	134	129	1	ERIC CLAPTON
135	130	1	ERIC CLAPTON	136	131	1	ERIC CLAPTON	137	132	1	ERIC CLAPTON	138	133	1	ERIC CLAPTON
139	134	1	ERIC CLAPTON	140	135	1	ERIC CLAPTON	141	136	1	ERIC CLAPTON	142	137	1	ERIC CLAPTON
143	138	1	ERIC CLAPTON	144	139	1	ERIC CLAPTON	145	140	1	ERIC CLAPTON	146	141	1	ERIC CLAPTON
147	142	1	ERIC CLAPTON	148	143	1	ERIC CLAPTON	149	144	1	ERIC CLAPTON	150	145	1	ERIC CLAPTON
151	146	1	ERIC CLAPTON	152	147	1	ERIC CLAPTON	153	148	1	ERIC CLAPTON	154	149	1	ERIC CLAPTON
155	150	1	ERIC CLAPTON	156	151	1	ERIC CLAPTON	157	152	1	ERIC CLAPTON	158	153	1	ERIC CLAPTON
159	154	1	ERIC CLAPTON	160	155	1	ERIC CLAPTON	161	156	1	ERIC CLAPTON	162	157	1	ERIC CLAPTON
163	158	1	ERIC CLAPTON	164	159	1	ERIC CLAPTON	165	160	1	ERIC CLAPTON	166	161	1	ERIC CLAPTON
167	162	1	ERIC CLAPTON	168	163	1	ERIC CLAPTON	169	164	1	ERIC CLAPTON	170	165	1	ERIC CLAPTON
171	166	1	ERIC CLAPTON	172	167	1	ERIC CLAPTON	173	168	1	ERIC CLAPTON	174	169	1	ERIC CLAPTON
175	170	1	ERIC CLAPTON	176	171	1	ERIC CLAPTON	177	172	1	ERIC CLAPTON	178	173	1	ERIC CLAPTON
179	174	1	ERIC CLAPTON	180	175	1	ERIC CLAPTON	181	176	1	ERIC CLAPTON	182	177	1	ERIC CLAPTON
183	178	1	ERIC CLAPTON	184	179	1	ERIC CLAPTON	185	180	1	ERIC CLAPTON	186	181	1	ERIC CLAPTON
187	182	1	ERIC CLAPTON	188	183	1	ERIC CLAPTON	189	184	1	ERIC CLAPTON	190	185	1	ERIC CLAPTON
191	186	1	ERIC CLAPTON	192	187	1	ERIC CLAPTON	193	188	1	ERIC CLAPTON	194	189	1	ERIC CLAPTON
195	190	1	ERIC CLAPTON	196	191	1	ERIC CLAPTON	197	192	1	ERIC CLAPTON	198	193	1	ERIC CLAPTON
199	194	1	ERIC CLAPTON	200	195	1	ERIC CLAPTON	201	196	1	ERIC CLAPTON	202	197	1	ERIC CLAPTON

137	138	9	NATIONAL LAMPSON	138	139	8	NATIONAL LAMPSON	139	140	7	NATIONAL LAMPSON	140	141	6	NATIONAL LAMPSON
141	142	5	FOCUS	142	143	4	FOCUS	143	144	3	FOCUS	144	145	2	FOCUS
145	146	1	DAVID BOWIE	146	147	1	DAVID BOWIE	147	148	1	DAVID BOWIE	148	149	1	DAVID BOWIE
149	150	1	DAVID BOWIE	150	151	1	DAVID BOWIE	151	152	1	DAVID BOWIE	152	153	1	DAVID BOWIE
153	154	1	DAVID BOWIE	154	155	1	DAVID BOWIE	155	156	1	DAVID BOWIE	156	157	1	DAVID BOWIE
157	158	1	DAVID BOWIE	158	159	1	DAVID BOWIE	159	160	1	DAVID BOWIE	160	161	1	DAVID BOWIE
161	162	1	DAVID BOWIE	162	163	1	DAVID BOWIE	163	164	1	DAVID BOWIE	164	165	1	DAVID BOWIE
165	166	1	DAVID BOWIE	166	167	1	DAVID BOWIE	167	168	1	DAVID BOWIE	168	169	1	DAVID BOWIE
169	170	1	DAVID BOWIE	170	171	1	DAVID BOWIE	171	172	1	DAVID BOWIE	172	173	1	DAVID BOWIE
173	174	1	DAVID BOWIE	174	175	1	DAVID BOWIE	175	176	1	DAVID BOWIE	176	177	1	DAVID BOWIE
177	178	1	DAVID BOWIE	178	179	1	DAVID BOWIE	179	180	1	DAVID BOWIE	180	181	1	DAVID BOWIE
181	182	1	DAVID BOWIE	182	183	1	DAVID BOWIE	183	184	1	DAVID BOWIE	184	185	1	DAVID BOWIE
185	186	1	DAVID BOWIE	186	187	1	DAVID BOWIE	187	188	1	DAVID BOWIE	188	189	1	DAVID BOWIE
189	190	1	DAVID BOWIE	190	191	1	DAVID BOWIE	191	192	1	DAVID BOWIE	192	193	1	DAVID BOWIE
193	194	1	DAVID BOWIE	194	195	1	DAVID BOWIE	195	196	1	DAVID BOWIE	196	197	1	DAVID BOWIE
197	198	1	DAVID BOWIE	198	199	1	DAVID BOWIE	199	200	1	DAVID BOWIE	200	201	1	DAVID BOWIE

171	172	8	RAY PRICE	172	173	7	RAY PRICE	173	174	6	RAY PRICE	174	175	5	RAY PRICE
175	176	4	SLADE	176	177	3	SLADE	177	178	2	SLADE	178	179	1	SLADE
179	180	1	MARK BENNETT	180	181	1	MARK BENNETT	181	182	1	MARK BENNETT	182	183	1	MARK BENNETT
183	184	1	MARK BENNETT	184	185	1	MARK BENNETT	185	186	1	MARK BENNETT	186	187	1	MARK BENNETT
187	188	1	MARK BENNETT	188	189	1	MARK BENNETT	189	190	1	MARK BENNETT	190	191	1	MARK BENNETT
191	192	1	MARK BENNETT	192	193	1	MARK BENNETT	193	194	1	MARK BENNETT	194	195	1	MARK BENNETT
195	196	1	MARK BENNETT	196	197	1	MARK BENNETT	197	198	1	MARK BENNETT	198	199	1	MARK BENNETT
199	200	1	MARK BENNETT	200	201	1	MARK BENNETT	201	202	1	MARK BENNETT	202	203	1	MARK BENNETT
203	204	1	MARK BENNETT	204	205	1	MARK BENNETT	205	206	1	MARK BENNETT	206	207	1	MARK BENNETT
207	208	1	MARK BENNETT	208	209	1	MARK BENNETT	209	210	1	MARK BENNETT	210	211	1	MARK BENNETT
211	212	1	MARK BENNETT	212	213	1	MARK BENNETT	213	214	1	MARK BENNETT	214	215	1	MARK BENNETT
215	216	1	MARK BENNETT	216	217	1	MARK BENNETT	217	218	1	MARK BENNETT	218	219	1	MARK BENNETT
219	220	1	MARK BENNETT	220	221	1	MARK BENNETT	221	222	1	MARK BENNETT	222	223	1	MARK BENNETT
223	224	1	MARK BENNETT	224	225	1	MARK BENNETT	225	226	1	MARK BENNETT	226	227	1	MARK BENNETT
227	228	1	MARK BENNETT	228	229	1	MARK BENNETT	229	230	1	MARK BENNETT	230	231	1	MARK BENNETT
231	232	1	MARK BENNETT	232	233	1	MARK BENNETT	233	234	1	MARK BENNETT	234	235	1	MARK BENNETT
235	236	1	MARK BENNETT	236	237	1	MARK BENNETT	237	238	1	MARK BENNETT	238	239	1	MARK BENNETT
239	240	1	MARK BENNETT	240	241	1	MARK BENNETT	241	242	1	MARK BENNETT	242	243	1	MARK BENNETT
243	244	1	MARK BENNETT	244	245	1	MARK BENNETT	245	246	1	MARK BENNETT	246	247	1	MARK BENNETT
247	248	1	MARK BENNETT	248	249	1	MARK BENNETT	249	250	1	MARK BENNETT	250	251	1	MARK BENNETT
251	252	1	MARK BENNETT	252	253	1	MARK BENNETT	253	254	1	MARK BENNETT	254	255	1	MARK BENNETT
255	256	1	MARK BENNETT	256	257	1	MARK BENNETT	257	258	1	MARK BENNETT	258	259	1	MARK BENNETT
259	260	1	MARK BENNETT	260	261	1	MARK BENNETT	261	262	1	MARK BENNETT	262	263	1	MARK BENNETT
263	264	1	MARK BENNETT	264	265	1	MARK BENNETT	265	266	1	MARK BENNETT	266	267	1	MARK BENNETT
267	268	1	MARK BENNETT	268	269	1	MARK BENNETT	269	270	1	MARK BENNETT	270	271	1	MARK BENNETT
271	272	1	MARK BENNETT	272	273	1	MARK BENNETT	273	274	1	MARK BENNETT	274	275	1	MARK BENNETT
275	276	1	MARK BENNETT	276	277	1	MARK BENNETT	277	278	1	MARK BENNETT	278	279	1	MARK BENNETT
279	280	1	MARK BENNETT	280	281	1	MARK BENNETT	281	282	1	MARK BENNETT	282	283	1	MARK BENNETT
283	284	1	MARK BENNETT	284	285	1	MARK BENNETT	285	286	1	MARK BENNETT	286	287	1	MARK BENNETT
287	288	1	MARK BENNETT	288	289	1	MARK BENNETT	289	290	1	MARK BENNETT	290	291	1	MARK BENNETT
291	292	1	MARK BENNETT	292	293	1	MARK BENNETT	293	294	1	MARK BENNETT	294	295	1	MARK BENNETT
295	296	1	MARK BENNETT	296	297	1	MARK BENNETT	297	298	1	MARK BENNETT	298	299	1	MARK BENNETT
299	300	1	MARK BENNETT	300	301	1	MARK BENNETT	301	302	1	MARK BENNETT	302	303	1	MARK BENNETT

TOP LPs & TAPE

4- (LISTED BY ARTISTS)

Aliza Casper	49	118	Char	57	135
Alvin Karpis	175	119	Cher	58	136
Mike Almed	175	116	Chiffon	56	137
Alvin Karpis	175	116	Chiffon	56	137
Alvin Karpis	175	116	Chiffon	56	137
Alvin Karpis	175	116	Chiffon	56	137
Alvin Karpis	175	116	Chiffon	56	137
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AN INCREDIBLE ONE RECORD TWO COVER ALBUM.

BANG





**NOW OR
NEVER**

YOKO ONO
THE PLASTIC ONO BAND

Warners' Newest SuperGroup:



Waronker, Wickham, Templeman, Titleman & Cale

In this business, cities have sounds. New Orleans and Kansas City got known for Dixieland sounds, Memphis has its, and so does Detroit. Nashville, too.

And incredibly, there's

The Burbank Sound

It's the responsibility of Lenny Waronker.

He is leader of Warners' A&R staff, the company's latest supergroup.

The Burbank Sound may be his responsibility, but if you were to ask Mr. Waronker what the Burbank Sound is, he'd say he never heard of it.

Other people, of course, have: among them Captain Beefheart, John Cale, Ry Cooder, The Doobie Brothers, Arlo Guthrie, Gordon Lightfoot, Little Feat, Van Morrison, Randy Newman, Van Dyke Parks, Ed Sanders, for sure.

Each of these artists has recorded with a producer from the ranks of Warner's new supergroup—with Lenny Waronker, Andy Wickham, Ted Templeman, Russ Titleman or John Cale—the five pictured above.

Good Men.

(Ted Templeman, for instance, has most recently watched his latest Burbank Sound single—"Listen to the Music," by the Doobie Brothers—capture America.)

Sweated Subtleties

The Burbank Sound is, in essence, the result of a drive—often near interminable—toward perfection.

The drive to get a single or album recorded plumperfect. To redo and redo a record, even to the point where producer and artist spend hours sweating over subtleties that might well go unheard on the final record.

That sweating costs money and spirits, but it earns a Sound with capital S.

Earlier in '72, for example, Lenny's artist Arlo Guthrie had been long overdue for an album. The merchandising guys at the other end of the humble Warner Reprise building were a-gnash. They bitched about "losing momentum" (as they put it) because "Arlo's been off the market so long."

And Lenny would listen and nod gravely, and he would say yes that certainly is so and what a shame but Arlo just hasn't felt like it 'til recently, fellas.

Mirabile dictu, that settled the matter.

When Arlo did, however, feel like recording some more, the Burbank Sound and the Burbank Supergroup were available. Month after month, available, until Mr. Guthrie and Lenny knew it could be no better.

And at that time only did Lenny Waronker slip the album to Warners by-then rather randy sales boys.

Out of that album smashed Arlo's *City of New Orleans*.

History should note: the City of New Orleans owes a lot to Burbank, and Burbank's Sound.

Thank you Arlo, but thank you Supergroup, too.

That Supergroup is why the Burbank Sound sounds better and better.

Even if it takes longer.

Even if it costs more.

Supergroups like Waronker, Wickham, Templeman, Titleman, and Cale happen neither cheap nor hasty.

But they happen in Burbank.

Where they belong.